Battle Cry

Music by MAX STEINER

-Battle Cry (1955) *** [music *** 1/2]

http://www.imdb.com/title/tt0047860/

This is a decent Warner Bros. WWII war flick. I was most interested in the soldiers with their love affairs. Dorothy Malone is simply gorgeous (see 33-34 minutes into the movie), and she is still gracing this earth as I write now (October 7, 2016 at 8:20 am). I like the scene around 38 minutes into the movie when Tab Hunter goes to her apartment. When she undresses on the chair at 42 minutes into the movie—wow, I don't know how they got away with that borderline racy scene back in 1955. I guess the censors were starting to loosen up a bit! Anne Francis is lovely (not as sexy as Malone) but naturally quite attractive.

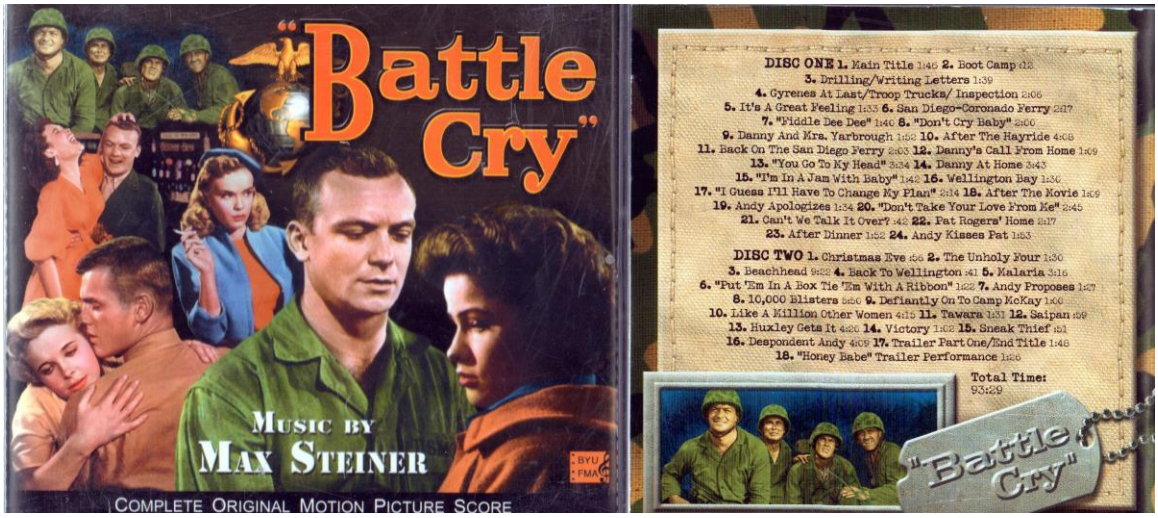
I worked extensively on the score by Max Steiner back in May 21, 2004. Just two days ago I started working on some of the unused & unrecorded music meant for this movie, especially the first 34 bars of Reel 4 pt 3/5 pt 1 ("Danny & Mrs. Yarbrough" cue) that I completed last evening.

The production ran from mid- February thru late May 1954 (Production #809) but the movie was not released until February 2, 1955. I believe from old notes that the recording of the music occurred sometime within early to mid August 1954.

As audio references, I will use the official dvd release from 2003 (#24328)

https://s18.postimg.org/5efl6ssd5/MDS18193.jpg

....and also the two-disc release thru Screen Archives Entertainment/BYU:



https://s9.postimg.org/nyuv8disf/MDS18194.jpg

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Main Title (New) Orchestrated By Maurice de Packh, interestingly. Cue # 36051, 69 bars, 6 pages.

Bars 7-20 = Bars 8-17 copy R15/1 with changes in melody & rhythm 19-20-21

Bars 23-38 = Bars 35-44 copy R15/1 with changes in the melody & rhythm.

Initially of course we hear in the first four bars the Warner Bros. "Signature" for ten seconds that Max originally wrote for *Gold Is Where You Find It*. The first two bars especially showcases the Warner Bros. fanfare. In Bar 3 you hear both a thunderous clap of thunder—but also *sf* whole notes tied to dotted half notes next bar. Here three flutes play Line 3 E/G tied notes, 2 oboes on Line 2 E/Line 3 C tied notes, clarinets on Line 2 G/Line 3 D, bassoons on Contra-octave Bb/Great octave Bb. Horns play *sf* small octave E/G/middle C/E whole notes tied to dotted half notes next bar. Four trumpets here play G/Line 2 C/E/G tied notes, and Pos on Great octave Bb (Pos III-IV) and also small octave E/G. The timp is rolled *ff* on Great octave Bb whole note tied to dotted half note next bar. I believe the snare drum is rolled here. The piatti sounds a whole note value. The piano is rolled between whole notes Contra-octave Bb/middle C/E and Great octave Bb/small octave G. Violins are trill Line 3 G whole note tied to half note next bar and tied to quarter note to Line 2 B/Line 3 G rinforzando quarter notes *sf* <. Violas are trill on Line 2 G tied notes. VC play Great octave Bb whole note tied to dotted half note next bar up to small octave Db quarter note. CB play similarly.

Max then adapts the "Honey-Babe" theme by Paul Francis Webster for nearly a minute, again copied from Reel 15 pt 1. Briefly "The Marines' Hymn" is referenced after the Honey-Babe sequence.

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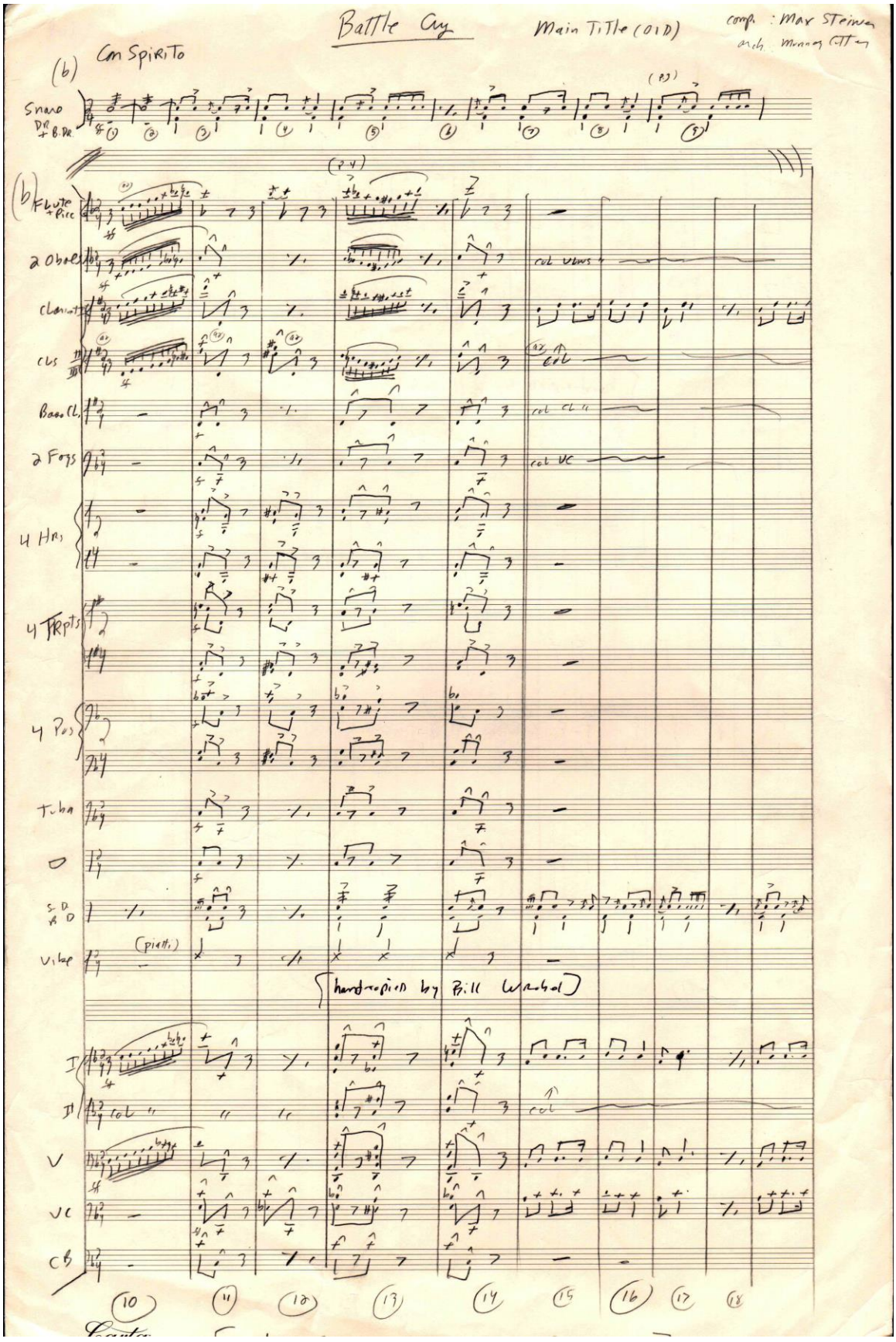
Main Title (Old) cue # 36051, orchestrated by Murray Cutter 17 pages, 103 bars, *con spirito*. Key signature one flat.

Below is my hand-copied image of the start of the Old Main Title that was not used in the final edit of the picture.


Battle Cry
Main Title (OLD)
comp. : Max Steiner
arch. Murray Cutter
(b)
Con Spirito
Snare Dr. + B. Dr.
Flute + Picc
2 Oboes
Clarinets
Cls
Bass Cl.
2 Fags
4 Hns
4 Trpts
4 Pos
Tuba
Timp
S. D. & B. D.
Vibes
(piatti)
hand-copied by Bill Marshall
I
II
V
Vc
Cb
(10)
(11)
(12)
(13)
(14)
(15)
(16)
(17)
(18)

The first 9 bars of this “old” M.T. utilizes only the snare drum and bass drum. Then in Bar 10 the full orchestra comes into play. After a quarter rest, the violins play *ff* rapidly ascending 32nd notes Line 2 C-D-E-F-G-A-Bb-B to (Bar 11) Line 3 C 8th down to Line 1 C sforzando-marked C (followed by an 8th rest), repeating Bar 11 in Bar 12. Violas play the same as the violins but written an octave lower register. The flute, piccolo, oboes and clarinets play similarly. Other woodwinds and brass sound the two 8th notes in Bar 11. For instance, four Pos play forte E/G/Bb/middle C rinforzando 8ths down to small octave C rinforzando 8th (followed by a quarter rest) to (Bar 12) D#/F#/A/middle C 8ths down to small octave C 8th. Etc.

Skipping to the end of the cue, you barely hear the end bars of the music in the movie/dvd because of the crowd noise and the Sergeant yelling orders, but you can hear it clearly in the cd set, Disc One, track # 1 "Main Title." At the 00:01:23 point of the dvd as you see "Mac" pictured in the "Enlist Now" ad (the 1:22 mark on the cd track), you plainly hear the solo muted trumpet playing the Marine theme on Line 1 G up to B [written Line 1 A-Line 2 C#] 8ths to (Bar 92 in 2/4 time) two Line 2 D-D [written E-E] quarter notes (repeated next bar) to (Bar 94, start of page 15) D dotted quarter note up to G 8th down to (Bar 95) D quarter note down to B to C 8ths to (Bar 96) D-D quarter notes to (Bar 97) C 8th down to A dotted quarter note to (Bar 98) G half note tied to half note next bar and tied to quarter and 8th note in Bar 100.

At the end of Bar 97, the violins play forte small octave and Line 1 "5" 15ths figure A-B-Line 1 & Line 2 C-D-E to (Bar 98, now *Rit*) Line 1 F#/B/Line 2 D/F# tenuto quarter notes twice to (Bar 99) G/A/Line 2 C/E rinforzando 8ths to E/G/A/Line 2 C tenuto-marked dotted quarter notes to (Bar 100) Line 1 Bb/Line 2 Eb/G/Bb (Eb major) half notes to (Bar 101) Line 2 Cb/D/F/Line 2 Cb half notes. Violas in Bar 100 play small octave G/Bb/Line 1 Eb half notes to (Bar 101) small octave Ab/Line 1 Cb/D/F half notes. VC & CB play tied Great octave Bb half notes. Combined in Bar 101 we find the Bb Dom 7b9th chord. Steiner tended to favor Dominant chords in his works.

In Bar 102 (end page 17 of the Old Main Title at the 1:36 point of the cd track) the harp is arpeggiando (vertical wavy line rolled chord) on Great octave Cb/Gb/small octave Cb/Eb/Gb/Line 1 Cb/Eb half notes (C flat major). Clarinets here play small octave Gb/Line 1 Cb/Eb [written small octave Ab/Line 1 Db/F natural] half notes tied to (end Bar 103) half notes

held fermata. The bass clarinet plays *mf* Line 1 Eb [written F] half note tied to next bar held fermata. Bassoons play Great octave Cb/Gb half notes tied to next bar. Horns play small octave Eb/Line 1 Eb [written Bb] tied half notes. Trombones play *mp* Great octave Gb/small octave Cb/Eb/Gb tied half notes. I believe the tuba plays Great octave Cb tied half notes. After a quarter rest in Bar 102, violins I sound *mf* Lines 2 & 3 Db quarter notes down to (end Bar 103) Lines 1 & 2 Bb quarter notes up to Lines 2 & 3 Cb quarter notes held fermata. Violins II play Line 2 Eb/Gb quarter notes (after the initial quarter rest) tied to quarter notes next bar and then sounding again Eb/Gb quarter notes held fermata. Violas play Line 1 Db/Eb/Gb quarter notes to small octave Bb/Line 1 Eb/Gb quarter notes in Bar 103 to Line 1 Cb/Eb/Gb quarter notes held fermata. VC play *mf* Great octave Gb/small octave Eb half notes tied to half notes next bar held fermata. CB play tied small octave Cb half notes. In end Bar 103, the harp plays ascending 16th notes Great octave Cb-Gb-small octave Cb-Eb (connected as a figure by two crossbeams) up to Gb-Line 1 Cb-Eb-Gb 16ths up to Line 2 Cb-Eb-Gb-Line 3 Cb 16ths up to Line 3 Eb-Gb 16ths to Line 4 Cb 8th held fermata.

End of cue.

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[Home On the Range] Next, four minutes into the movie in the train scene, the music heard (and pretend-played onscreen by Fess Parker) is the "Home on the Range" tune.

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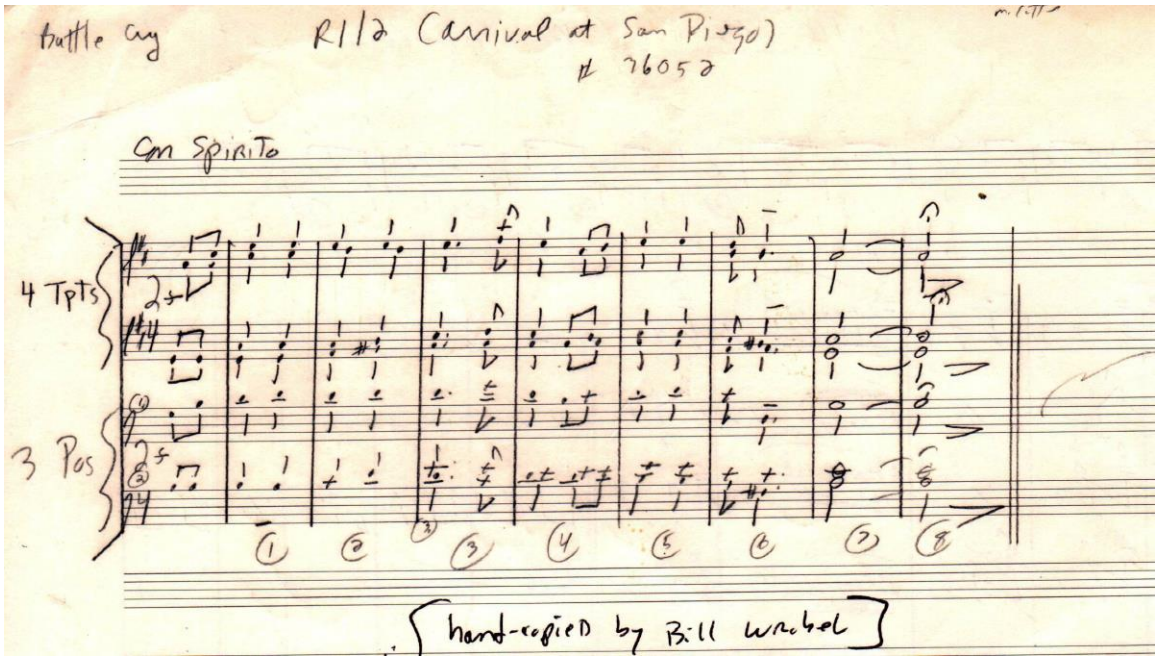
Reel 1/2 [Boot Camp at San Diego] cue # 36052, *Con spirito* in 2/4 time, 2 pages, 4 trumpets & 3 trombones. Marine theme. Track # 2 cd set, Disc One. Located 00:05:42 on the dvd (start of Chapter 3).

Pos I in the grace bar plays forte small octave G up to B 8ths to (Bar 1) Line 1 D to D quarter notes to (Bar 2) D-D quarter notes to (Bar 3) D dotted quarter note up to G 8th down to (Bar 4) D quarter note down to small octave B to middle C 8ths, and so on. Pos II-III play small octave B-B 8ths to (Bar 1) B-B quarter notes to (Bar 2) middle C to D quarter notes, and so on. Trumpets play forte Line 1 D/G to D/G/B 8ths to (Bar 1) D/G/B/Line 2 D quarter notes sounded twice to (Bar 2) E/G/Line 2 C/D quarter notes to F#/A/Line 2 C/D quarter notes, and so on.



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Reel 2/3A cue # 36053, 11 bars, 3 pages, *Molto moderato* [Inspection]. CD location is track # 4 starting at 1:27. Key signature of one sharp (G major). Horns are prominent playing *mf* "3" triplet value Line 1 D-D-D 8ths up to G down to D quarter notes, etc.

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Reel 2/3 [Troop Trucks] cue # 36053, 9 pages, 36 bars. *Con moto* in 2/4 time. Dvd location is 00:14:44. CD location is track # 4 starting at 55 seconds. Once again this is another full-throttle rendition of the "Honey-Babe" theme. Three Pos are most prominent sounding *ff* small octave A to Line 1 C rinforzando-marked (>) 8th notes (crossbeam connected) to same C dotted 8th to same C 16th to (Bar 2) D to C 8ths to C quarter note tied to next two vars. Pos IV plays small octave C rinforzando half note tied to dotted quarter note next bar to Db rinforzando 8th back to (Bar 3) C half note tied to quarter & 8th note in Bar 4. Clarinets play the same as the trombones and in the same register, and also the violins. At the end of Bar 3, the violins play "6" sextuplet ascending 16ths Line 2 C-D-E-F-G-G# to (Bar 4) A rinforzando 8th up to Line 3 C rinforzando quarter note (followed by an 8th rest). After a quarter rest in Bar 3, the flute and piccolo (and clarinets)

play a "6" 16th figure same as the violins, etc. Horns in Bar 1 sound *ff* small octave C/F/A/Line 1 C rinforzando half notes tied to dotted quarter notes next bar to F/G# rinforzando 8ths to (Bar 3) F/A half notes tied to quarter and 8th rests next bar. Trumpets show up in Bar 3 on Line 1 F/A rinforzando 8ths up to A/C dotted quarter notes (repeated next bar). Etc.

The cue ends on Bars 35-36 on the combined B major (B/D#/F#) tied half notes. Violins (and flute) play Line 2 B half note tied to half note in Bar 36, while violas (and oboe) play Line 1 B tied half notes, celli on small octave B tied notes, and CB on Great octave B tied half notes. Clarinets play Line 1 D#/F# tied half notes, and the bass clarinet on small octave B [written Line 1 C#] while Fags (bassoons) play Contra-octave B and Great octave F# tied half notes. Horns I-II play small octave D# and Line 1 D# [written A#] tied half notes while altri horns play small octave F# [written middle or Line 1 C#]. The harp in Bar 35 starts to play ascending 16th note figures Contra-octave B-Great octave D#-F#-B up to small octave D#-F#-B-Line 1 D# up to (Bar 36, top staff) Line 1 F#-B-Line 2 D#-F# up to B-Line 3 D#-F#-B.

End of cue. [12:14 pm Friday October 7, 2016]

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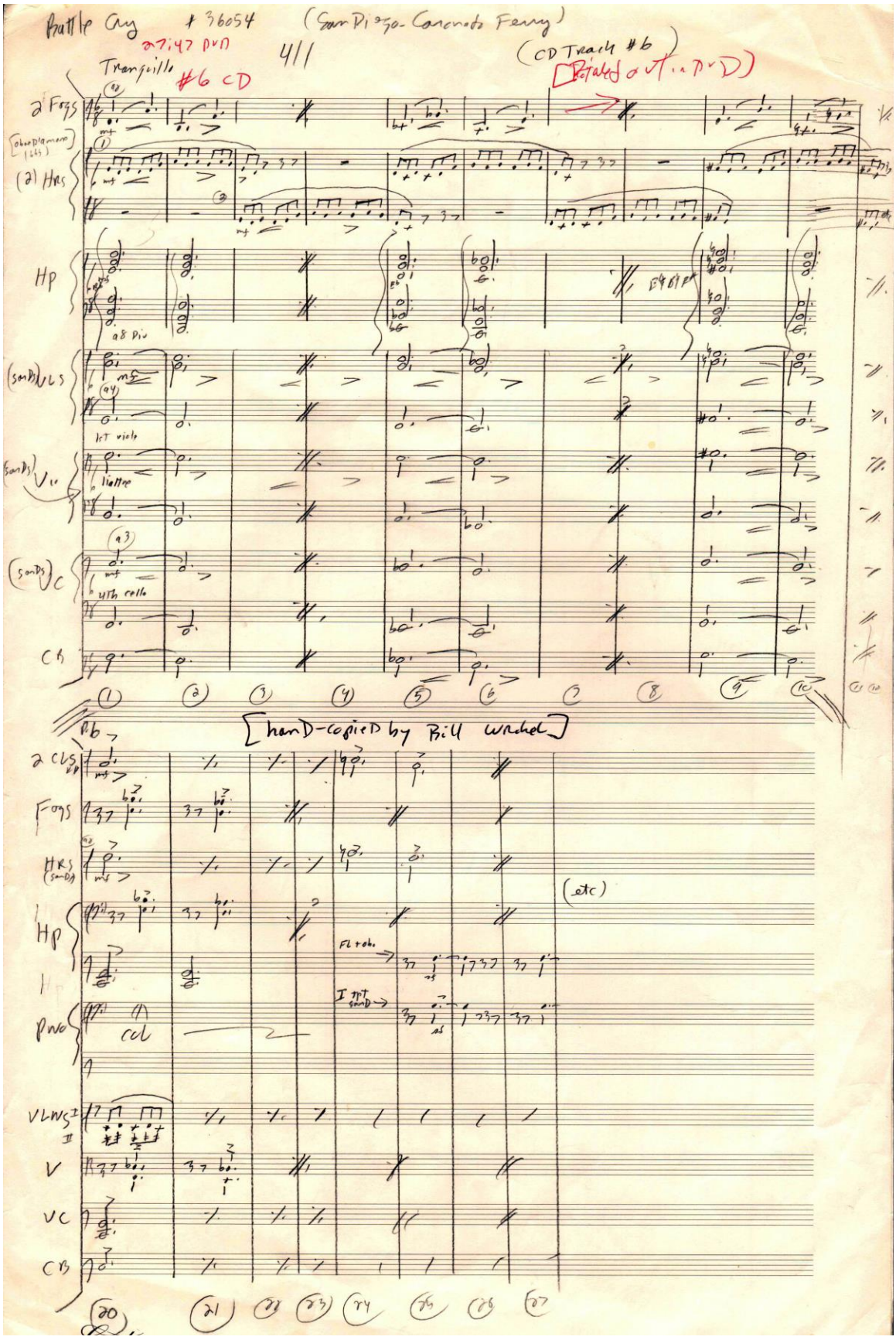
Below is my hand-copy of a portion of Reel 4 pt 1:


Battle Cry
#36054
(San Diego-Coronado Ferry)
27:47 DVD
4/1
(CD Track #6)
Tranquillo
#6 CD
[Rotated out in DVD]
2 Fogs
(2) Hrs
Hp
(sonDs) VLS
1st viola
(sonDs) Vc
liattee
(sonDs) VC
4th cello
CB
[hand-copied by Bill Wrichel]
2 CLS
Fogs
Hrs (sonDs)
(etc)
Hp
Fl + obo
I tpt sonD
Pno
col
VLNS I
II
V
VC
CB

Reel 4/1 [San Diego-Coronado Ferry] Cue # 36054 *Tranquillo* in 6/8 time, 12 pages, 44 bars. Dvd location is 00:27:47; cd location is track # 6, Disc 1. The cue sheets title this music "Ferryboat Romance."

Horn I and then horn II systematically trade off on playing triplet 8th figures every two bars. In Bar 1, horn I sounds *mf* small octave A-G-A 8ths (crossbeam connected) to G-A-middle C 8ths legato to (Bar 2) Line 1 D-C-D 8ths to C-D-C 8ths decrescendo to (Bar 3) small octave A-G 8ths (followed by rests). Horn II in Bar 3 takes over to play the same notes as horn I for two bars to (Bar 5) small octave G to F 8ths (followed by rests). Horn I returns in Bar 5 small octave G-F-G 8ths to F-G-Bb, and so on.

Back in Bar 1, the harp sounds *mf* arpeggiando dotted half notes Great octave F/small octave C/A/Line 1 E/A/Line 2 D to (Bar 2) Great octave D/A/small octave F/Line 1 D/G/Line 2 C dotted half notes (repeat these two bars in Bars 3-4). *Sords* violins I (eight) sound *mf* < > Line 1 AS/Line 2 D dotted half notes legato to (Bar 2) G/C dotted half notes (repeated next two bars). Violins I play Line 1 E dotted half note to (Bar 2) D dotted half note. The first viola plays Line 1 E dotted half note to (Bar 2) D dotted half note, while altri violas play small octave A dotted half note to (Bar 2) F dotted half note. Three top staff celli play (also muted) small octave C dotted half note down to (Bar 2) Great octave A dotted half note, while the 4th cello (bottom staff) plays Great octave F dotted half note to (Bar 2) B dotted half note. CB play small octave F dotted half note down to (Bar 2) D dotted half note. Two bassoons in Bar 1 play *mf* < Great octave F dotted quarter note legato up to small octave C dotted quarter note down to (Bar 2) Great octave D dotted quarter note up to A dotted quarter note (repeat next two bars). Etc.

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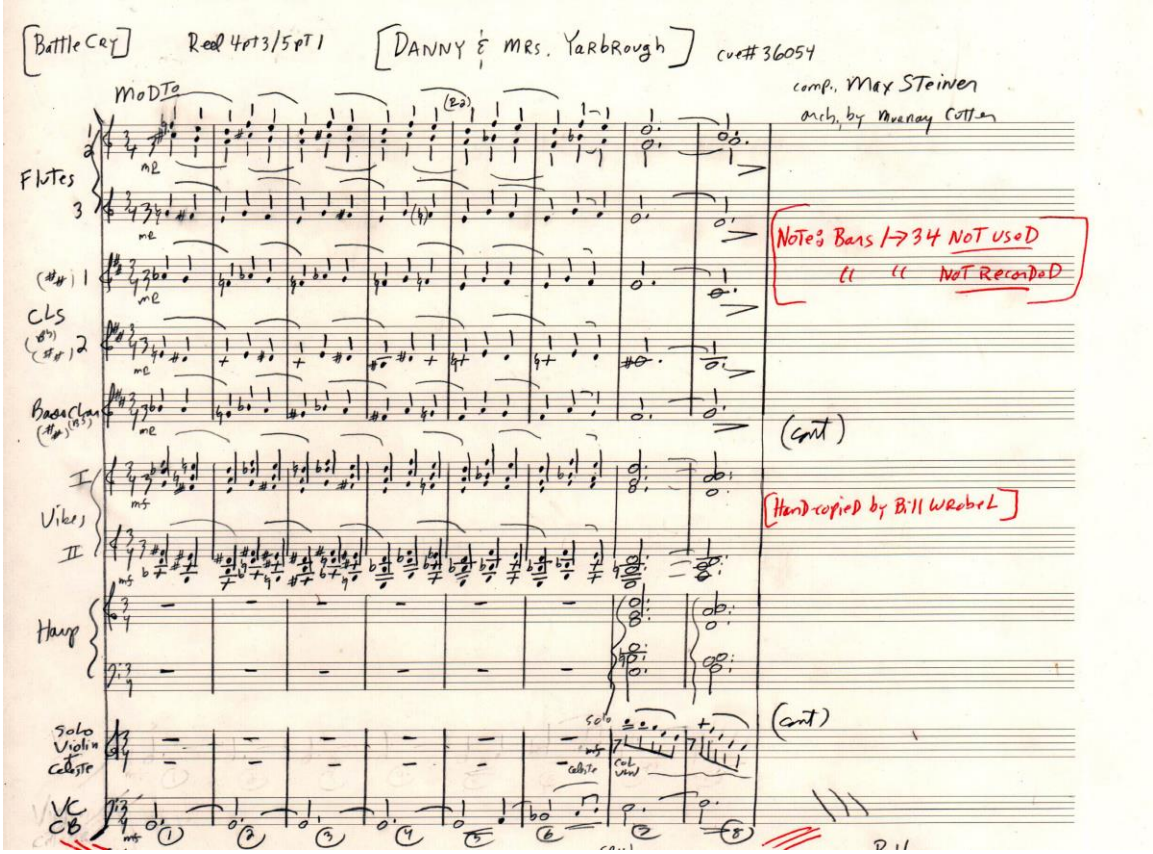
Reel 4/3-5/1 start Bar 35. Track # 9 [Danny & Mrs. Yarborough] *Moderato* in 3/4 time, 18 pages, 72 bars.

Note that Bars 1 thru 34 of this "Danny & Mrs. Yarbrough" cue were <u>not</u> used in the movie. Also these bars were not recorded either--or at least they did not survive to be presented in the otherwise thorough 2-disc set of the score released by Screen Archives several years ago. So it is prime material for Midi treatment, a world premiere. Below are my hand-copied images of the first section deleted from the movie, plus a sample of the music that actually was used.

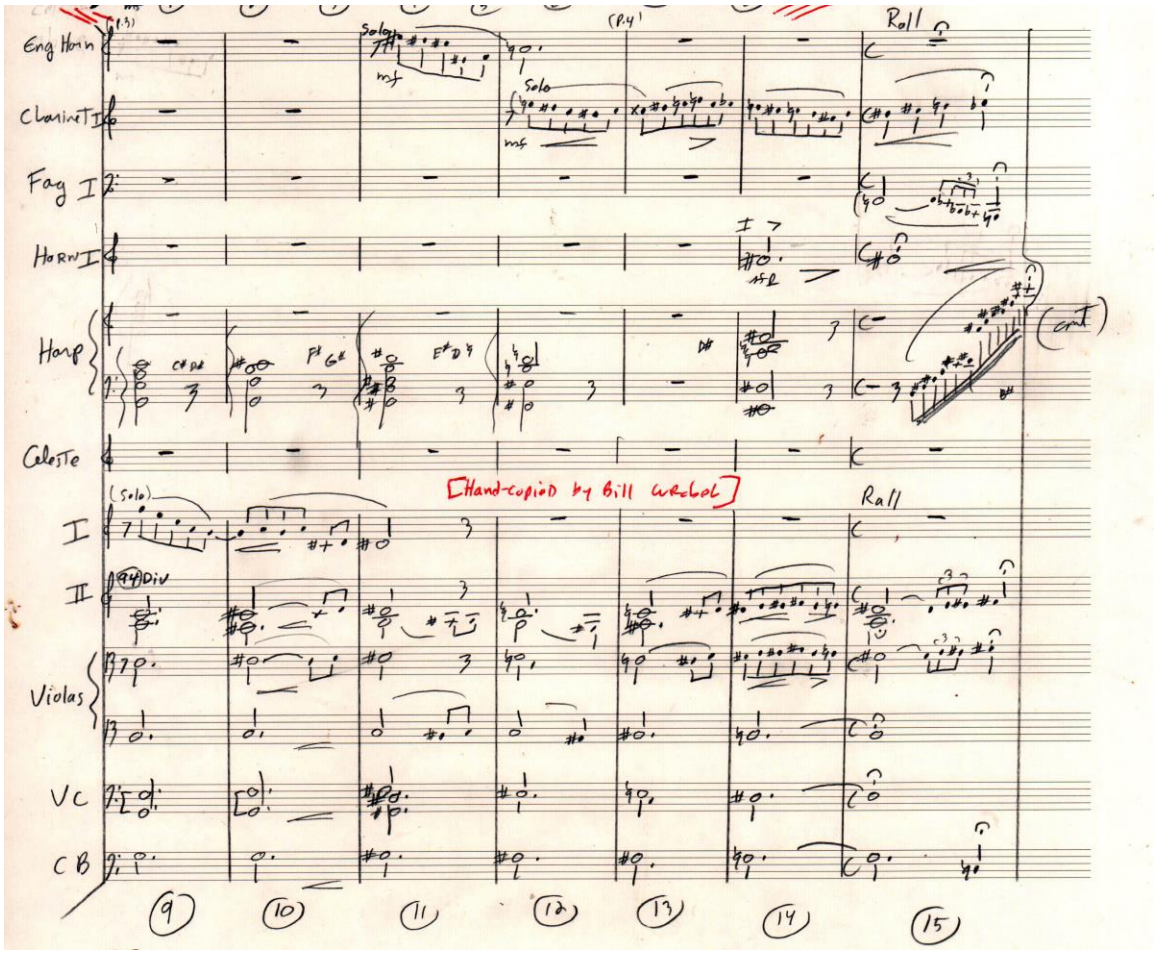


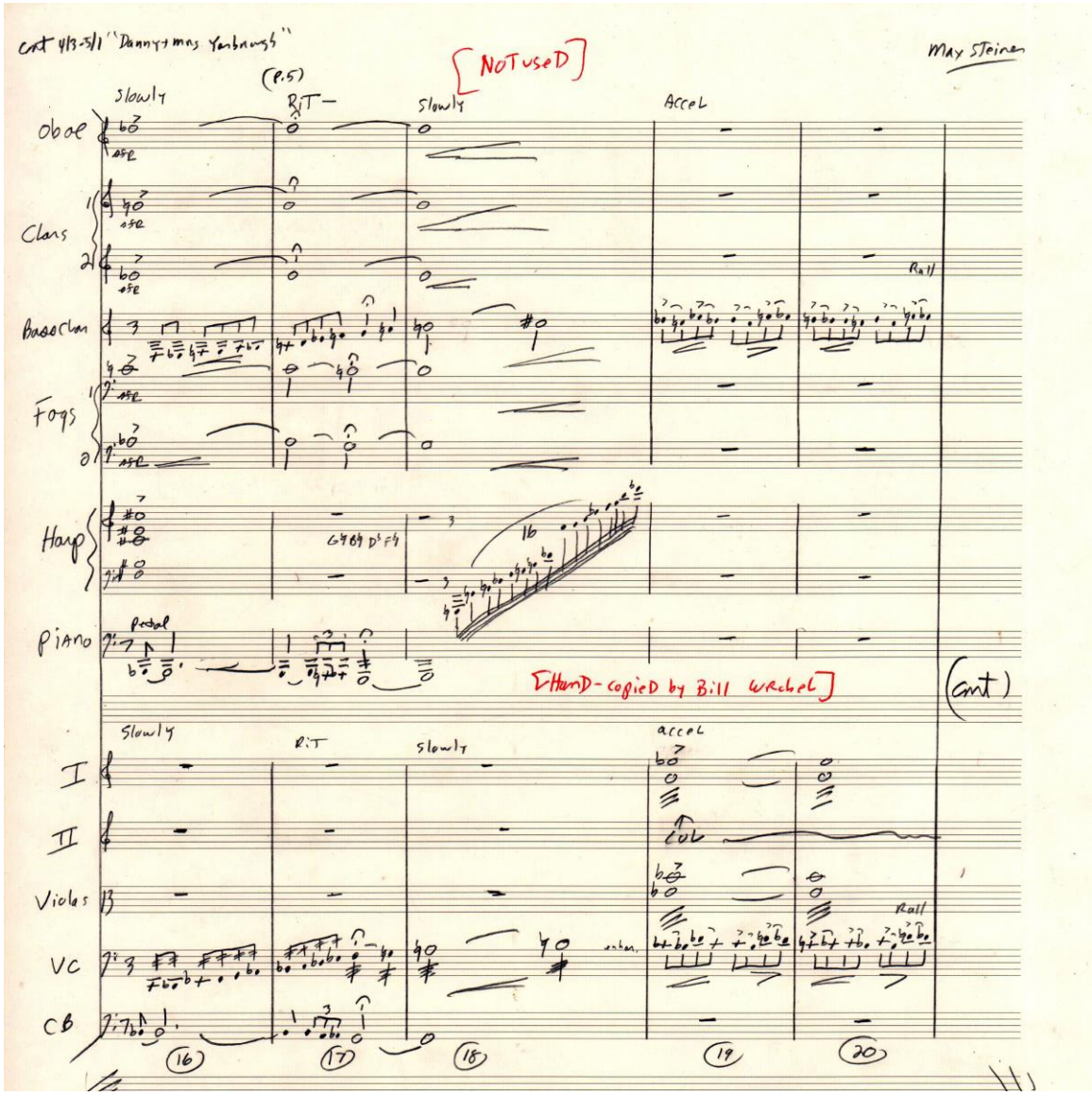
Note that he music actually starts in the movie/dvd when Danny & Mrs Yarbrough take a stroll out in the street. The unused music was supposed to be in that earlier USO scene when Danny wakes up with a hangover and Mrs. Yarbrough gives him a cup of coffee.

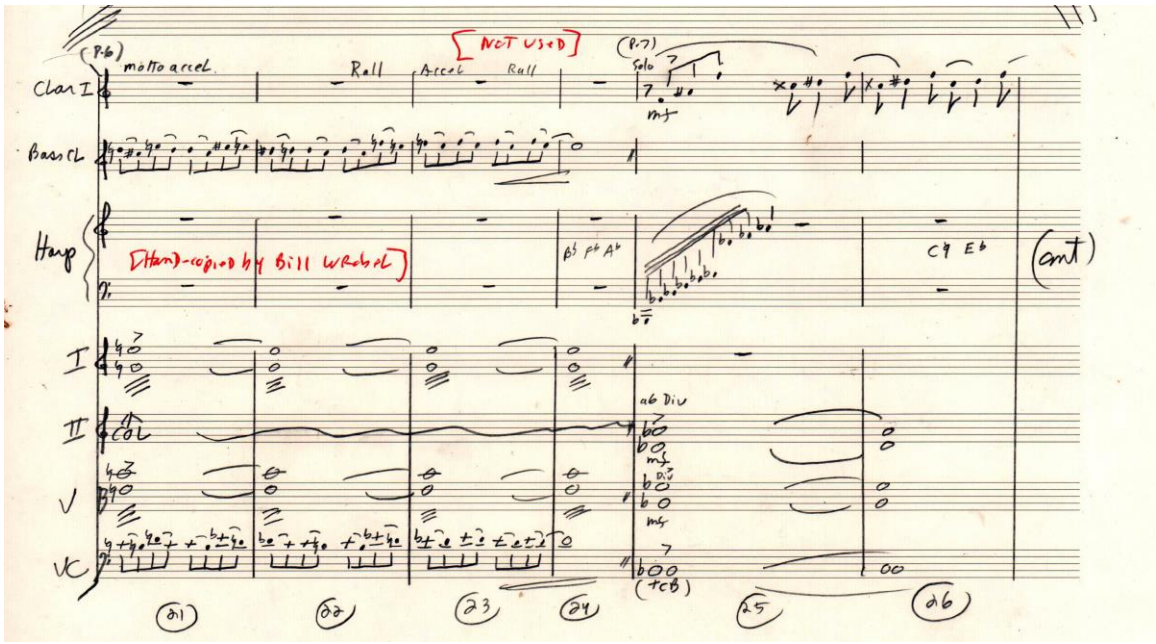
Below is a Midi rendition of the unused bars.....

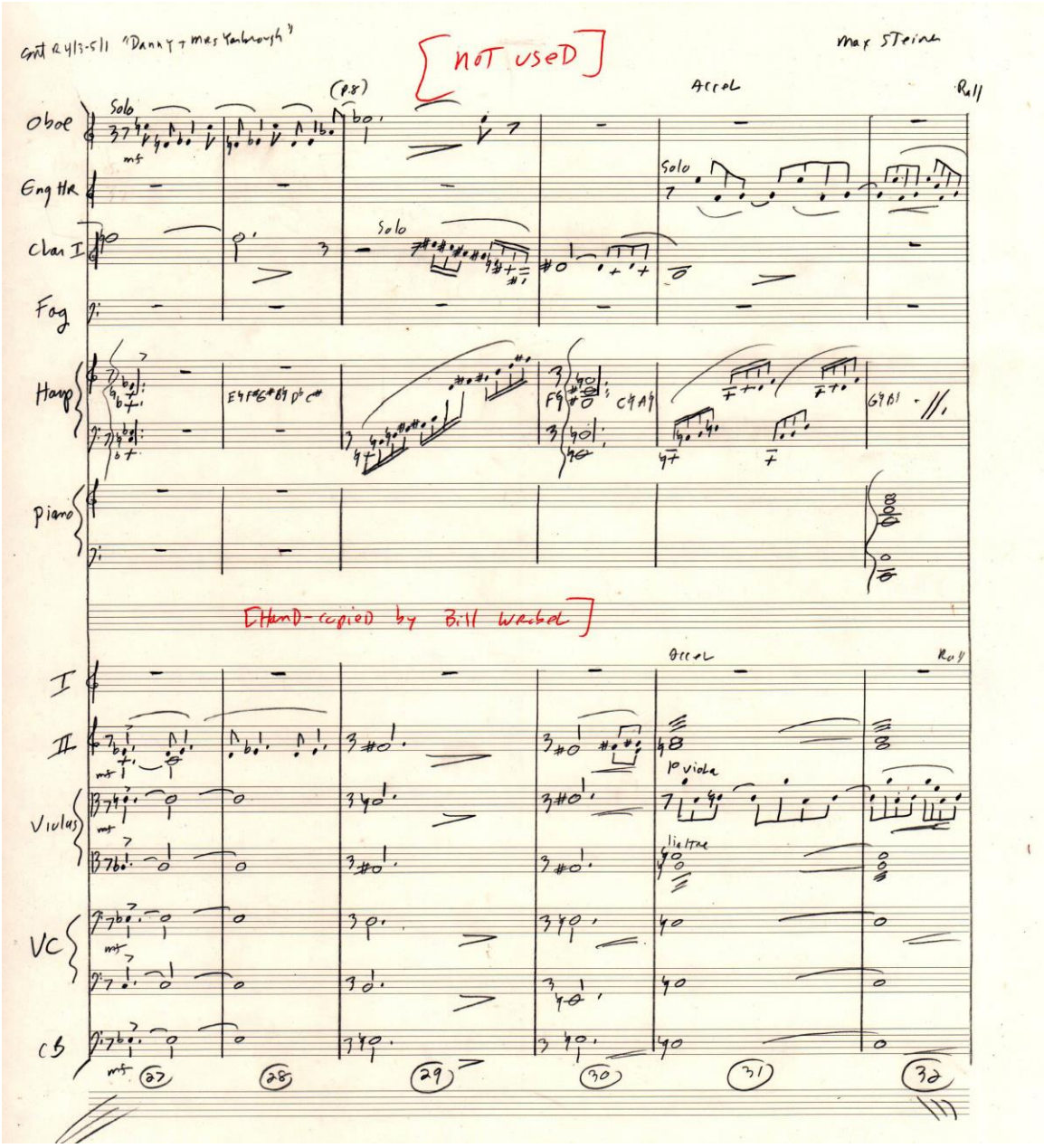
https://www.youtube.com/watch?v=KSkFut4F9IA [Danny & Mrs. Yarbrough]

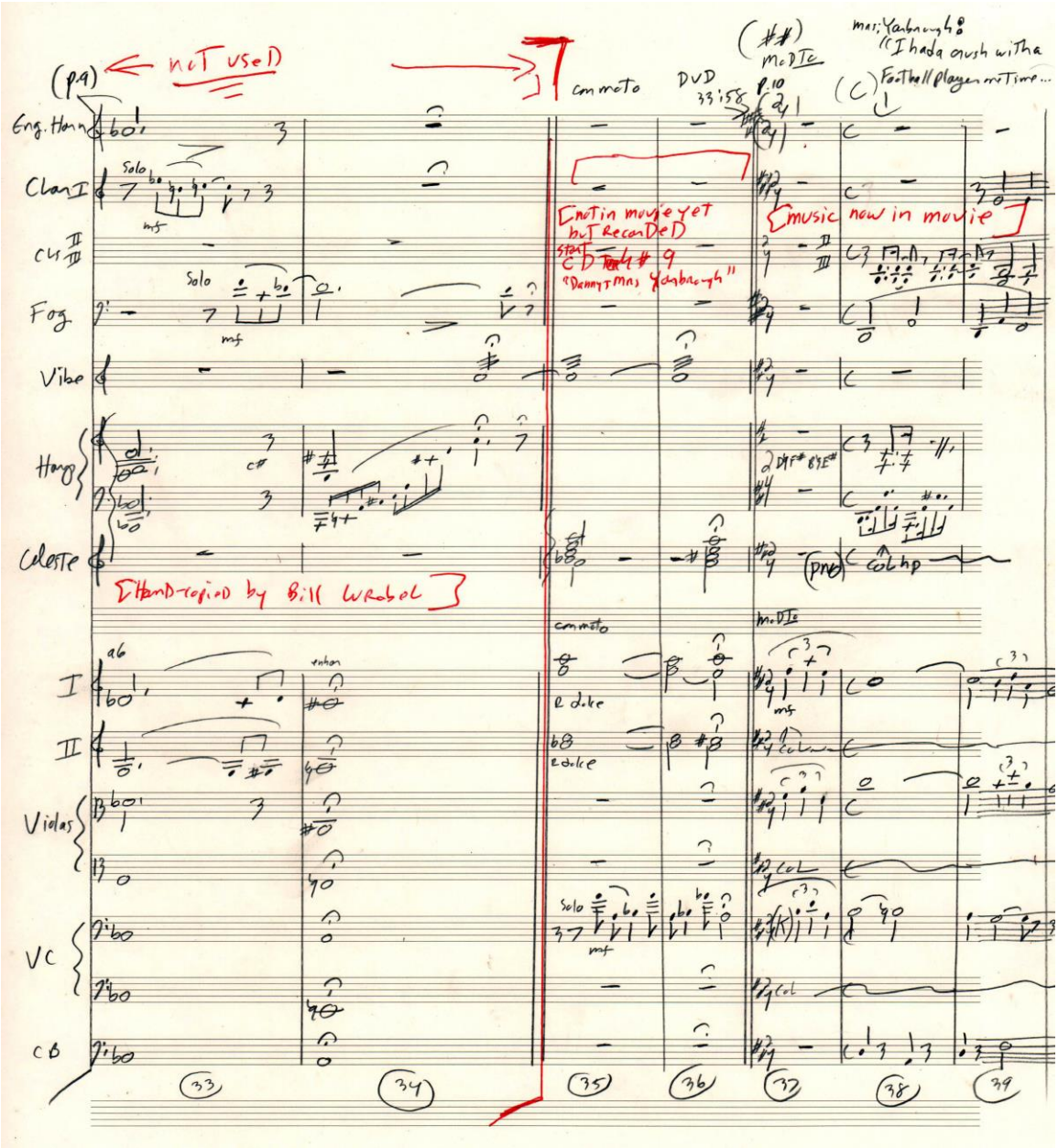
VISIT SAN DIEGO ZOO TODAY
STOP THEM! ASK FOR PROOF


Eng Horn
Clarinet I
Fag I
Horn I
Harp
Celeste
I
II
Violas
Vc
CB
Solo
mf
Roll
[Hand-copied by Bill Wrobel]
9
10
11
12
13
14
15


cnt 4/3-5/1 "Danny+mrs Yarbrough"
[NOT USED]
Max Steiner
(p.5)
Slowly
RiT
Slowly
Accel
Oboe
Clars
Basecla
Fags
Harp
Piano
Pedal
Rall
[Hand-copied by Bill Wrchel]
(cnt)
Slowly
RiT
Slowly
accel
I
II
Violas
VC
CB
Rall
16
17
18
19
20


[NOT USED]
(P.6)
molto accel.
Rall
Accel
Rall
(P.7)
Solo
Clar I
Bass CL
Harp
[Hand-copied by Bill Wrobel]
(cont)
I
II
V
VC
a6 Div
(+CB)
21
22
23
24
25
26


Cont R 4/3-5/1 "Danny + Mrs Yarbrough"
[NOT USED]
Max Steiner
(p.8)
Accel
Rall
Oboe
Solo
mf
Eng Hr
Solo
Clar I
Solo
Fag
Harp
Piano
[Hand-copied by Bill Wrobel]
Accel
Rall
I
II
mf
Violas
mf
1° viola
lialtre
VC
mf
CB
mf
27
28
29
30
31
32



Note that coming up to this cue and during it at spots we hear then-contemporary pieces such as "Fiddle Dee Dee" (Sammy Cahn & Jule Styne), "Don't Cry Baby" (Stella Unger & Saul Bernie & Jimmy Johnson). Moreover, the cue itself (later reprised in Reel 5 at Mrs. Yarbrough's apartment) the cue sheets designate the music as "Elaine" and then "Desire."

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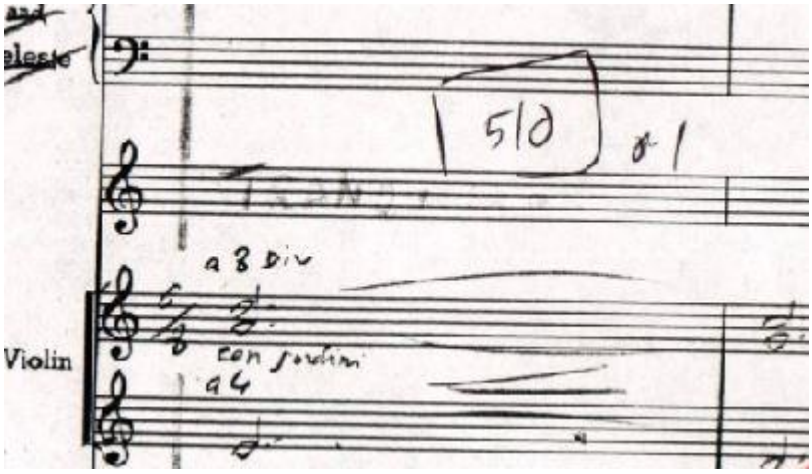
Reel 5/2 [Ferryboat Romance] Cue # 36055 *Tranquillo* in 6/8 time (similar R4/1) 10 pages, 39 bars. Note that this music was <u>not</u> used in the final edit of the picture *but* it survives as track # 11 Disc One in the cd set.

The cue starts off on the D minor 9th chord (DF/A/C/E) in Bar 1 to (Bar 2) suggested D min 11th chord (D/F/A/C/E/G) but note E is omitted. All strings are *sordini* (muted). So we hear *a8* divisi violins I play Line 1 A/Line 2 D dotted half notes crescendo hairpin (<) to (Bar 2) G/Line 2 C dotted half notes decrescendo hairpin (>). Four violins II play Line 1 E dotted half note to (Bar 2) D dotted half note decrescendo. Violas play small octave A/Line 1 E dotted half notes to (Bar 2) F/Line 1 D dotted half notes. Celli play Great octave F/small octave C dotted half notes down to (Bar 2) D/A dotted half notes. CB play small octave F dotted half note down to (Bar 2) D dotted half note. The harp in Bar 1 is arpeggiando on Great octave F/small octave C/A/Line 1 E/A/Line 2 D dotted half notes, and then arpeggiando in Bar 2 on Great octave D/A/small octave F/Line 1 D/G/A dotted half notes (repeat next two bars just as the strings repeat Bars 1-2 in Bars 3-4). Two bassoons in Bar 1 sound *mf* Great octave F up to small octave C dotted quarter notes crescendo down to (Bar 2) Great octave D up to A dotted quarter notes decrescendo. Horn I is actually the featured instrument sounding *mf* small octave A-G-A [written Line 1 E-D-E] 8ths (crossbeam connected) to G-A-Line 1 C 8ths legato to (Bar 2) D-C-D 8ths to C-D-C 8ths to (Bar 3) small octave A-G 8ths (followed by rests). Horn II starts to take over that pattern in Bar 3 on the same notes as horn I in Bars 1-2. ETC.



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Reel 5/2A Two bars (similar to R4/1). I have no info on this tiny cue.

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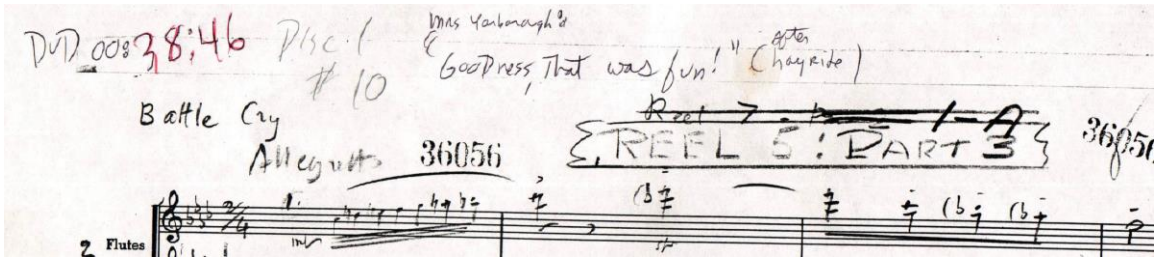
Reel 5/3 [After the Hayride/Mrs. Yarborough's Apartment] cue # 36056. *Allegretto* in 2/4 time, 30 pages, 126 bars, key signature of Ab major/F minor (four flats). Track # 10, Disc 1. DVD location 00:38:46. Initial dialog is "Goodness, that was fun!"

I really like this section of the movie, the delightful music, Mrs. Yarborough's (played by Dorothy Malone) modernistic apartment, and certain feminine features of the actress and her wardrobe (or lack of it! :)



In the grace bar, flute I and piccolo I sound *mf* an up-rush of 32nd legato notes Line 2 C-D-E-F-G-A-B. In Bar 1 the "Bells" and harp I and celeste now join in with the flute and piccolo playing the melody line. So we find in Bar 1 Line 3 C rinforzando-marked 8th note (followed by an 8th rest) up to Eb tenuto quarter note *sf* tied to 8th note next bar down to C down to Line 2 Bb to Ab tenuto-marked 8th notes down to (Bar 3) F tenuto half note tied to (Bar 4, start of page 2) 8th note to Eb-F 16ths up to Ab-F-Ab-Line 3 C 16ths crescendo to (Bar 5) Line 2 Bb rinforzando 8th (followed by an 8th rest)

up to Line 3 Db rinforzando quarter note tied to 8th note next bar down to Line 2 Bb to Ab to G tenuto 8ths to (Bar 6) Eb rinforzando half note tied to 8th note in Bar 8 (start of page 3) to same Eb to E to F legato 8ths to (Bar 9) Ab 8th down to F quarter note to Eb 8th note tied to (Bar 10) 8th note to F quarter note to Eb 8th note tied to 8th note in Bar 11) to F quarter note legato to Eb 8th and so on.

After an 8th rest in Bar 1, the first bassoon plays *mf* Line 1 F quarter note to Eb 8th tied to 8th note next bar to F quarter note to Eb 8th tied to 8th note in Bar 3 to F quarter note again to Eb 8th, and so on. The violins and violas play "divisi on each stand." After an 8th rest in Bar 1, violins I sound *mf* side-bracketed double-stopped rinforzando 8th notes small octave Ab/Line 1 F (followed by an 8th rest) to Ab/Eb rinforzando 8ths (repeated in the next three bars). Violins II play this pattern on middle (Line 1) C 8th notes. Combined this is the F min tonality (F/Ab/C). Violas play the same notes and staff arrangements. The celli in Bar 1 sound *mf* small octave Eb half note tied to half note next bar to (Bar 3) F quarter note to legato 16th notes Ab-Bb-Line 1 C-Eb to (Bar 4) F dotted quarter note (followed by an 8th rest) then repeats the same phrasing starting in Bar 6. CB are pizzicato in Bar 1 on small octave Ab 8th (followed by an 8th rest) down to Eb 8th note (followed by an 8th rest) repeated thru Bar 4 to (Bar 5) Bb 8th down to Eb 8th in that same rest pattern.

Skipping to Bar 37, the cue is now *A Tempo* in 6/8 time with the canceling of the four flats. This new section of music and its changes correspond to the scene in the apartment where the Tab Hunter Marine has an itching fit due to the hayride. This is located at 00:39:30 on the dvd, and 00:45 into the cd track. The flute and clarinet II (also the celeste) play the repeating 16th note figures. So they sound *mf* Line 1 F#-G-F#-G-F#-G 16ths (connected as a figure by two crossbeams) to E-F#-E-D-C#-D 16ths. Repeat this bar in Bar 38. Then in Bar 39 flute II and clarinet take over the pattern for two bars playing Line 1 A-Bb-A-Bb-F#-G 16ths to G#-A-G#-A-D#-E 16ths. The harp in Bar 37 plays Great octave A/small octave G/Line 1 C# quarter notes (followed by an 8th rest) to A/F#/B quarter notes (followed by an 8thb rest) and repeated next bar. Six violins I play *mf* middle C# dotted quarter note down to B quarter note to A 8th (repeated next bar) to (Bar 39) Line 1 D dotted quarter note crescendo and legato to C# dotted quarter note decrescendo hairpin (repeated next bar). Violins II return in Bar 39 on small octave Bb dotted half note < > and repeated next bar. Violas in Bar 37 play small octave G to F# dotted quarter notes (repeated next bar) to (Bar 39) F to

E dotted quarter notes (repeated next bar). VC play Great octave A dotted half note (repeated next bar) to (Bar 39) G down to C dotted quarter notes (repeated next bar). CB are silent in this sequence.

Skipping to Bar 72 (2:00 on the cd track) we come to a new section of music displaying a beautiful and sexy melody, *Slowly* in ¾ time. The key signature is now five flats (Db major/Bb min). The violas, celli and *solo* horn play the melody *mf molto espressivo*. We find Line 1 F up to Ab down to Eb quarter notes legato to (Bar 73, now in C time) middle C dotted half note to "3" triplet value 8th notes small octave Bb up to Line 1 Db down to Ab down to (Bar 74) Gb dotted half note up to "3" triplet value 8th Bb-Line 1 Db-small octave Ab 8ths, and so forth.

In Bar 73 (again in C time) the clarinets play *mf* small octave Ab/middle C [written Bb/D] tenuto dotted half notes (followed by a quarter rest) to (Bar 74) Gb/Bb dotted half notes followed by a quarter rest. The bass clarinet plays Line 1 F [written G] tenuto-marked dotted half note to (Bar 74) Db dotted half note. Bassoons play Great octave Db/Ab tenuto dotted half notes (followed by a quarter rest) to (Bar 74) Eb/Bb dotted half notes. After a half rest, the vibe sounds Line 2 Ab tenuto half note decrescendo to (Bar 74), after a half rest, Bb half note. The harp plays ascending legato 16th notes Great octave Db-Ab-small octave C-Db-F-Ab to "7" septuplet 32nd notes Line 1 C-Db-F-Ab-Line 2 C-F up to Ab quarter note (followed by a quarter rest). Then in bar 74 the harp plays Great octave Eb-Bb-small octave Db-Eb-Gb-Bb 16ths to "7" 32nd notes Line 1 Db-Eb-Gb-Bb-Line 2 Db-Eb-Gb up to Bb quarter note (followed by a quarter rest). The piano is arpeggiando (vertical wavy line rolled chord) on Great octave Db/Ab/small octave F/Ab/middle C dotted half notes (followed by a quarter rest) to (Bar 74) Great octave Eb/Bb/small octave Db/Gb/Bb dotted half notes. CB in Bar 73 play small octave Db dotted half note (followed by a quarter rest) to (Bar 74) Eb dotted half note. Etc.

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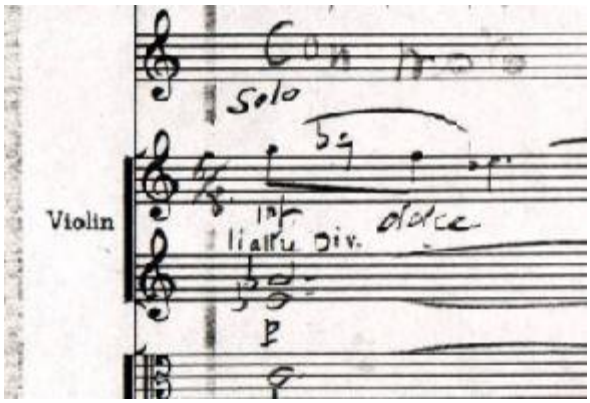
Reel 5/4-6/1 [Danny Makes A Drink] Cue # 36057 *Con moto* in 6/8 time, 6 pages, 24 bars. CD location is track # 10 starting at 3:24. Dvd location is 00:42:14. Initial dialog: "Never Mind." The solo violin sounds *mf dolce* Line 2 F up to Bb down to F 8ths legato to Eb dotted quarter note tied to 8th note next bar to C-D 8ths to Eb-D-C 8ths, etc.



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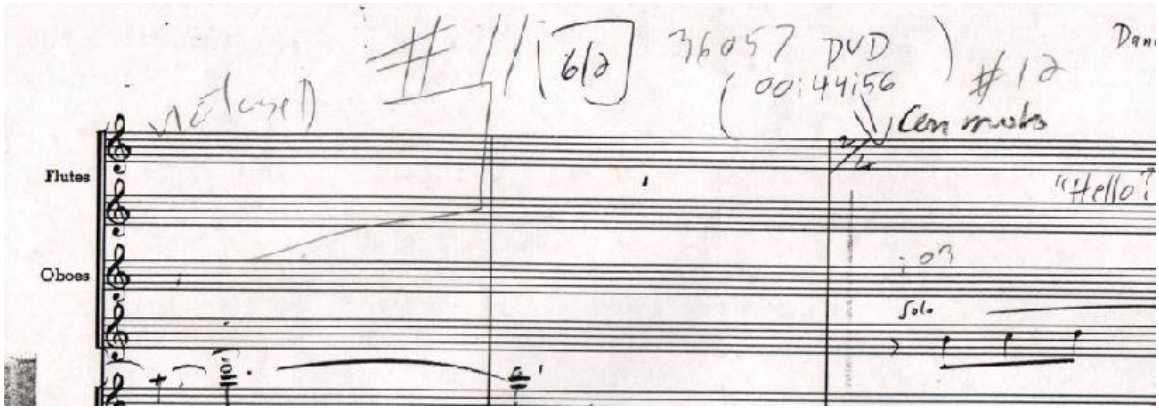
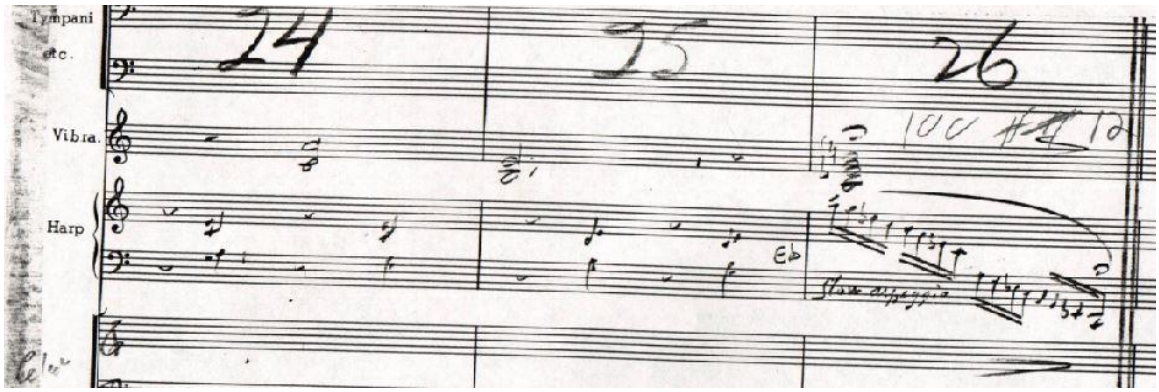
Reel 6/2 [Danny's Call from Home] Cue # 36057 *Slowly* in C time, 7 pages, 26 bars. Bars 1-4 not used. Track # 12



[Bars 4-5 shown above]



[end bars shown above]

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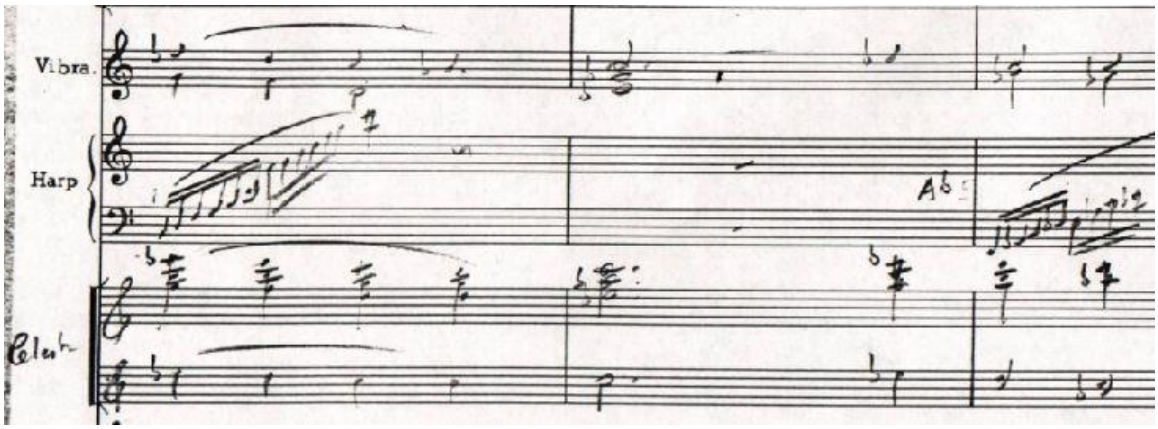
Reel 7/1 [Danny at Home] *Moderato* in C time, 4 pages, 12 bars Track # 14 00:00 – 00:48. Key signature of one sharp (G maj/E min). Cue # 36058. Dvd location is 00:51:37. Initial dialog: "That sure was good, Mom."



[Bars 16-17 shown above]

Eight violins I sound *mf* the melody line of Line 1 F#-G-A legato 8ths in the grace bar to (Bar 1) B dotted quarter note to A stand-alone 8th to B-Line 2 E-D-B 8ths to (Bar 2) A to G 8ths to E quarter note tied to 8th note up to G-B-Line 2 C 8ths to (Bar 3) D dotted quarter note to E 8th to D-Line 1 B-G-B 8ths, and so on. Four violins II play in the grace bar Line 1 E quarter note to D 8th to (Bar 1) same D dotted quarter note up to F 8th to G-A 8ths to B quarter note up to (Bar 2) Line 2 C dotted half note down to *div* quarter notes middle C/Eb. Violas top staff play middle C quarter note to D 8th to (Bar 1) small octave B dotted quarter note up to Line 1 Eb 8th to D up to A 8ths to G quarter note to (Bar 2) E dotted half note to Eb quarter note. Violas bottom staff play middle C quarter note down to small octave A 8th to (Bar 1) B dotted quarter note to middle C 8th down to B-C 8ths to D quarter note, etc. VC play small octave A-G-F# legato 8ths to (Bar 1) G down to D up to B to middle C 8ths up to D-F# 8ths to E quarter note. CB play small octave D quarter note to C 8th to (Bar 1) small octave G dotted quarter note up to Line 1 D 8th down to small octave G dotted quarter note up to D 8th. Etc.

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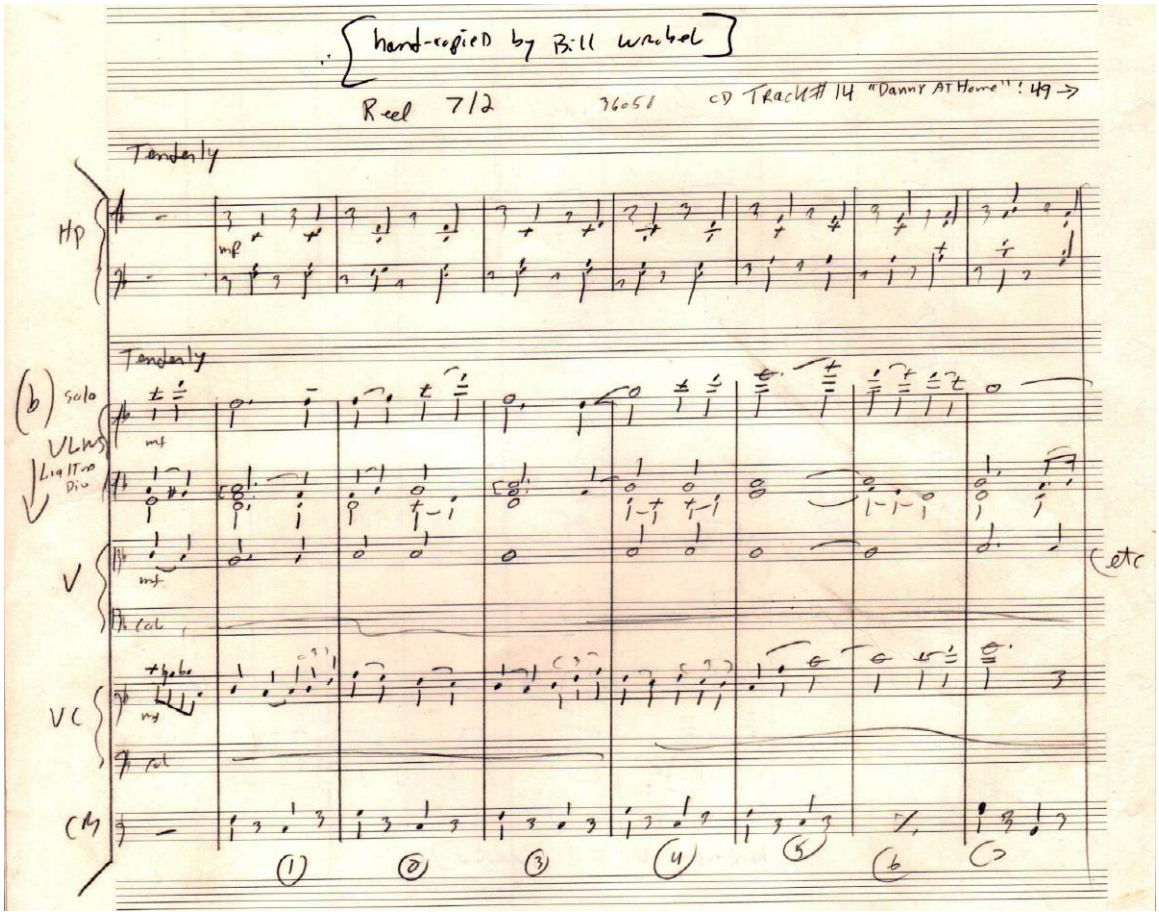
Reel 7/2 *Tenderly* in C time, key signature of one flat, 39 bars. Track # 14 starting from 00:49. New ending. After Bar 39 : “This is Bar 1 of aria R8/1” Cue # 36051.



Violins I in the grace bar play Line 3 C to D quarter notes to (Bar 2) Line 2 F dotted half note to same F tenuto quarter note to (Bar 2) F legato mini-slur to G quarter notes up to Line 3 C quarter note legato up to D quarter note down to (Bar 3) Line 2 F dotted half note down to D quarter note up to (Bar 4) G half note up to Line 3 C to D quarter notes to (Bar 5) E dotted half note to G quarter note, and so on. VC platy a counter line of middle C down to small octave B to Bb down to C 8ths to (Bar 1) D quarter note to C quarter note tied to "3" triplet value quarter note to D up to F triplet value quarter notes to (Bar 2) A legato to G quarter notes to F to E quarter notes to (Bar 3) D to C quarter notes to "3" triplet value ascending quarter notes D-F-A, and so on. CB in Bar 1 play small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 2) G quarter note down to C quarter note in that same rest

pattern to (Bar 3) a repeat of Bar 1 to (Bar 4) a repeat of Bar 2. Violas play middle C down to B quarter notes down to (Bar 1) A dotted half note to same A quarter note to (Bar 2) B-B half notes to (Bar 3) A whole note. Altri violins play divisi Line 1 E half note and also Line 1 A to G# quarter notes to (Bar 1) D dotted half note to D quarter note and also double-stopped F/A dotted half notes to F quarter note. After a quarter rest in Bar 1, the harp plays *mp* small octave F/A/middle C quarter notes (followed by a quarter rest) to F/A/C/D quarter notes. Etc.

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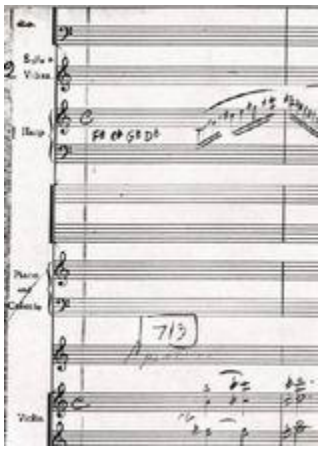
Reel 7/3 [It's Late] cue # 36059 *Appassionato* in C time, 8 pages, 31 bars. Dvd location is 00:53:35.



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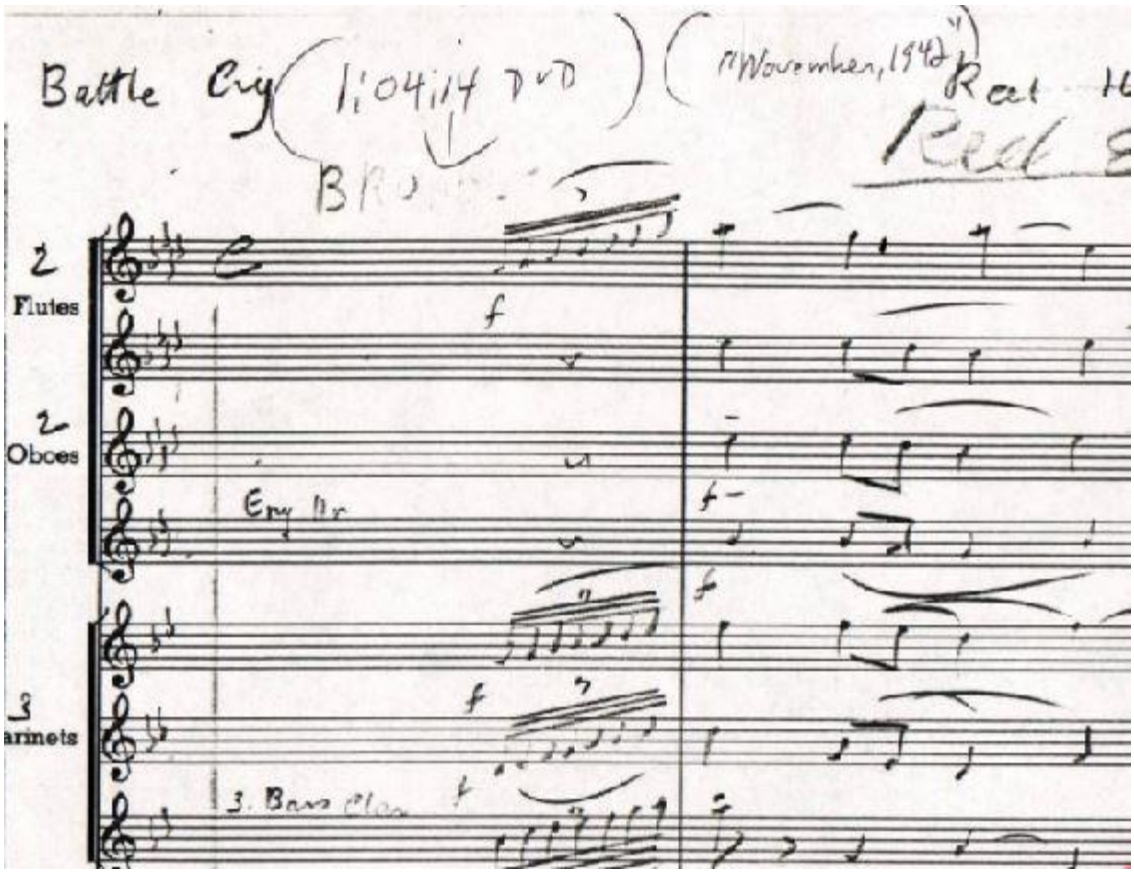
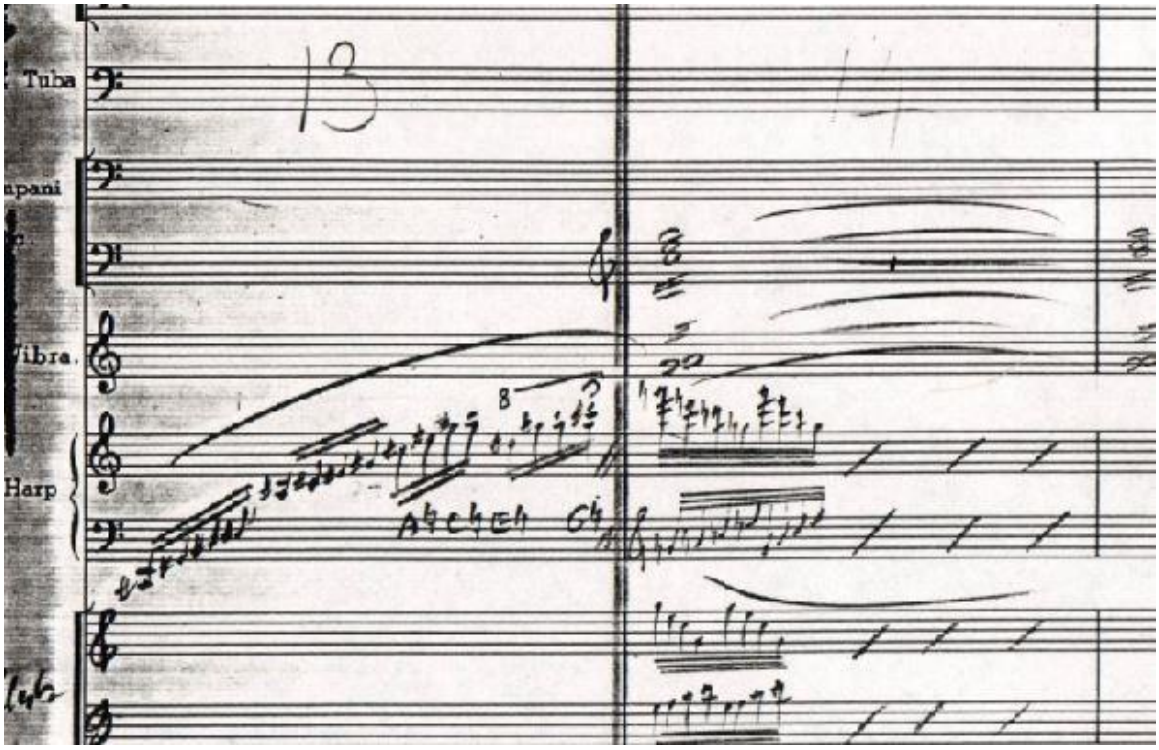
Reel 8/2 *Broadly* in C, key signature 4 flats. Wellington Bay [New Zealand Anthem]. Dialog: "November, 1942..." Dvd location is 1:04:14.


Battle Cry
1:04:14 DVD
"November, 1942"
Reel
2
Flutes
2
Oboes
Eng Hr
3
arinets
3. Bass Clar


Tuba
13
14
Vibra.
Harp

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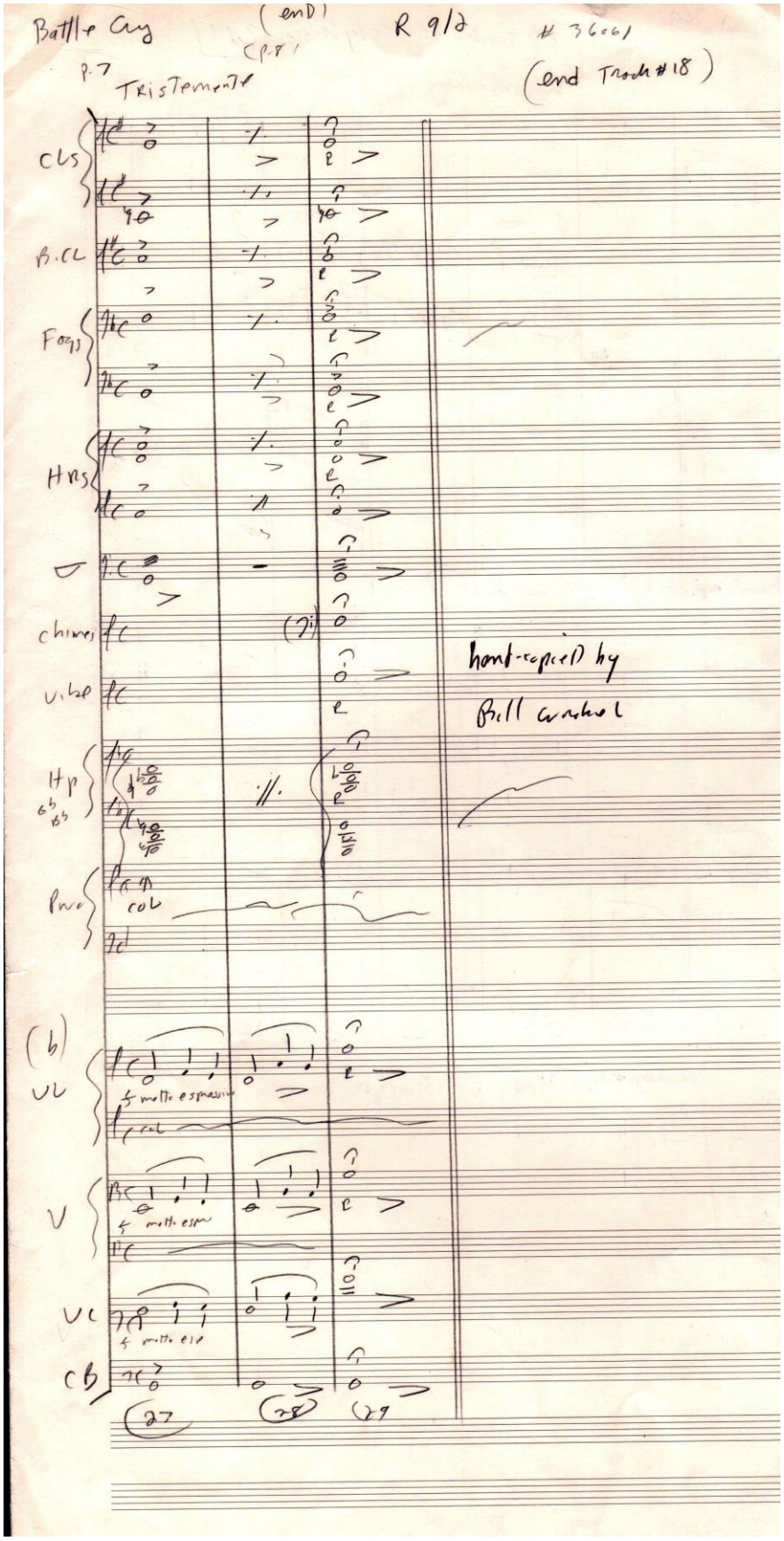
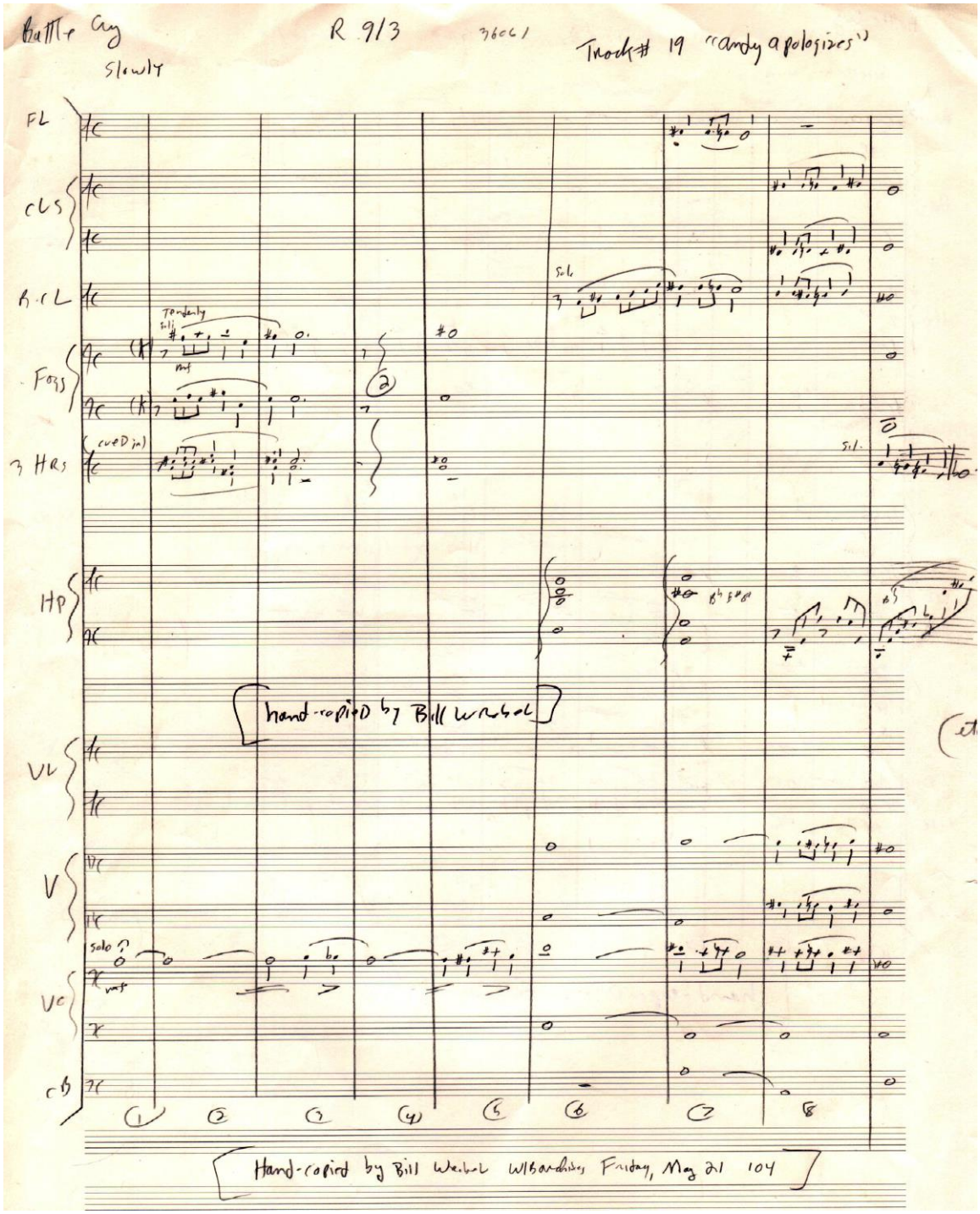

Battle Cry
(end)
R 9/2
36061
(p.8)
p.7
Tristemente
(end Track #18)
CLs
B.CL
Fogs
Hrs
chimes
vibe
Hp
Pno
col
(b)
VL
V
VC
CB
hand-copied by
Bill Cornhal
27
28
29

Reel 9/2 ["Hey, slow down!"] *Grazioso* in Cut time, key signature of 1 flat. 8 pages, 29 bars. Track # 18. Dvd location is 1:09:56. Andy's dialog line at the start of this cue is "Hey, slow down!"



Reel 9/3 [Andy Apologizes] *Slowly* in C time, 6 pages, 24 bars. Track # 19.

https://youtu.be/0yjYxgVDh8k [Andy Apologizes]

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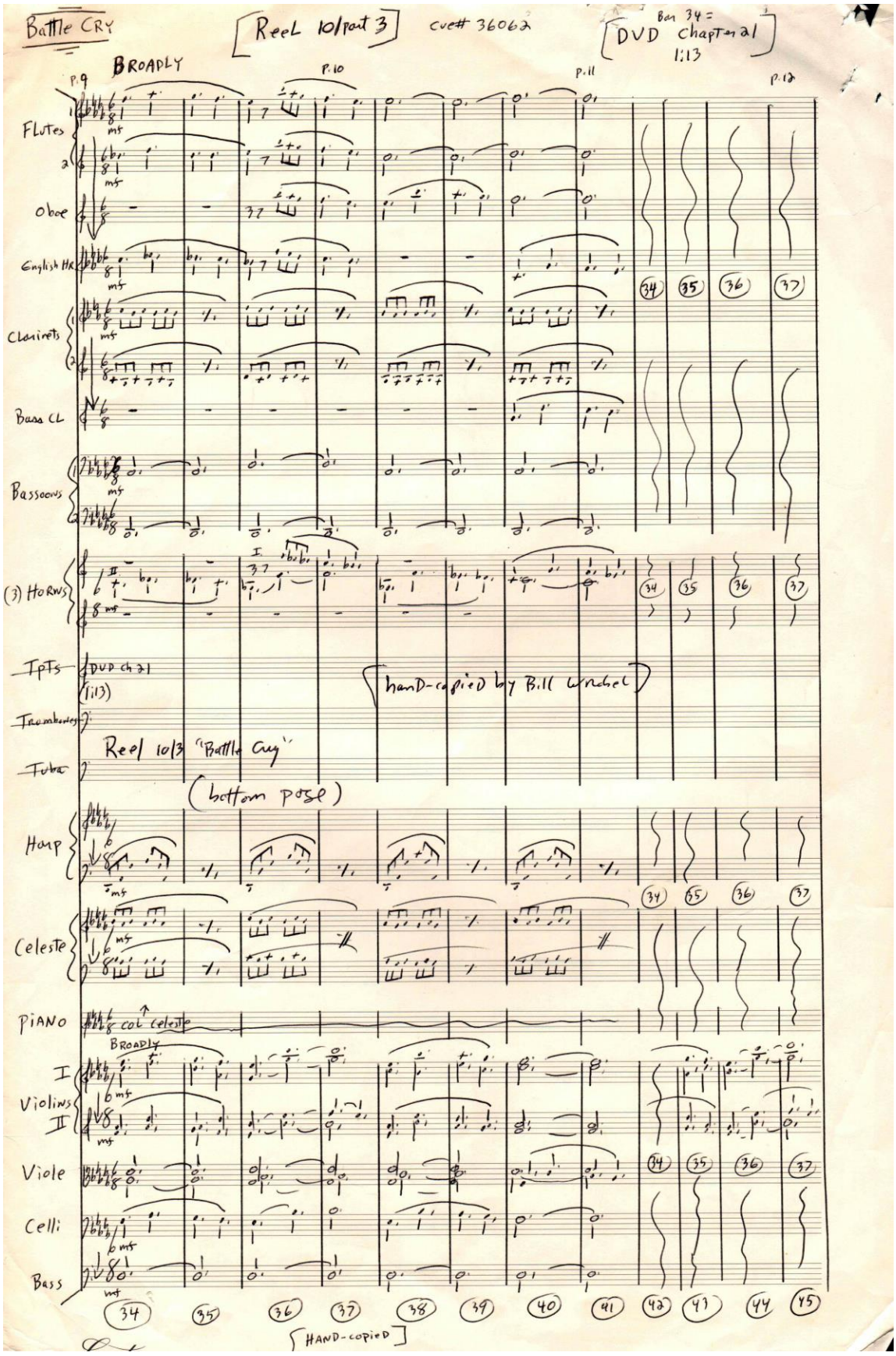
Reel 10/3 [Pat Rogers' Home] [Andy & Pat Visit Her Parents] *Broadly* in 6/8 time, cue # 36062. Actually the "Broadly" tempo-marking refers to Bar 34 of this cue, the very beautiful scene and music by Max. Key signature of 5 flats. DVD location is 1:18:09. Combined violins I-II play *mf* Line 1 F/Ab/Line 2 Db/F dotted quarter notes up to Ab/Line 2 Db/F/Ab dotted quarter notes legato to (Bar 35) Gb/Ab/Line 2 Db/Gb dotted quarter notes to F/Ab/Db/F dotted quarter notes. To (Bar 36) Line 1 Eb/Gb/Bb/Line 2 Eb dotted quarter notes up to Bb/Eb/Gb/Bb dotted quarter notes tied to (Bar 37) Bb/Line 2 Gb/Bb dotted half notes (and also Line 2 F to Eb dotted quarter notes). Then in bar 38 they play Line 1 Eb/Ab/Line 2 C/Eb dotted quarter notes up to Bb/C/Eb/Bb dotted quarter notes to (Bar 39) Ab/Line 2 Db/Eb/Ab dotted quarter notes to Gb/Ab/Line 2 C/Gb dotted quarter notes to (Bar 40) Line 1 F/Ab/Line 2 Db/F (Db maj) dotted half notes tied to dotted half notes next bar. Flutes in Bar 34 play *mf* Line 2 Db/F dotted quarter notes up to F/Ab dotted quarter notes to (Bar 35) Db/Gb dotted quarter notes to Db/F dotted quarter notes to (Bar 36) Line 2 Eb quarter note (followed by an 8th rest) up to descending 8ths Line 2 Bb-Ab-Gb to (Bar 37) F to Eb dotted quarter notes to (Bar 38) Line 2 C/Eb dotted half notes tied to next bar to (Bar 40) Db/F dotted half notes tied to next bar. Etc. Clarinet I and top staff celeste in Bar 34 play *mf* Line 1 Bb-Ab-Bb 8ths to Ab-Bb-Ab 8ths (repeated next bar) to (Bar 36) Line 2 C-Line 1 Bb-Line 2 C 8ths to Bb-C-BB 8ths (repeated next bar). Clarinet II plays this an octave lower register, while bottom staff celeste plays it also an octave lower register. The harp in Bar 34 plays ascending 8th notes Great octave Db-Ab-small octave F up to Ab down to F down to Great octave Ab 8ths (repeated next bar) to (Bar 36) Great octave Db up to small octave Db up to Gb 8ths up to Bb down to Gb-Db 8ths (repeated next bar). CB play small octave Db dotted half note tied to next bar (repeated thru Bar 41). Bassoons play Great octave Db/Ab dotted

half notes tied to next bar to (Bar 36) Db/small octave Db tied dotted half notes. The English horn plays the first flute but an octave lower register (horn II two octaves lower). VC play small octave F to Ab dotted quarter notes to (Bar 35) Gb to F dotted quarter notes to (Bar 36) Eb up to Bb dotted quarter notes to (Bar 37) same small octave Bb dotted half note. Violas play small octave Ab/Line 1 Db dotted half notes tied to next bar to (Bar 36) Gb/Bb/Line 1 Eb dotted half notes tied to next bar. After a quarter and 8th rest in Bar 36, the oboe shows up to play the flutes line for Bars 36-37 only. Etc. Gorgeous music! [end session Wednesday, April 11, 2012 at 4:32 pm]


Battle CRY
Reel 10/part 3
cue# 36062
Bar 34 = DVD chapter 21 1:13
BROADLY
P.9
P.10
P.11
P.12
Flutes
Oboe
English Hr.
Clarinets
Bass Cl.
Bassoons
(3) Horns
Tpts
DVD ch 21 (1:13)
hand-copied by Bill Winchel
Trombones
Reel 10/3 "Battle Cry"
Tuba
(bottom page)
Harp
Celeste
Piano
col celeste
BROADLY
Violins I
Violins II
Viole
Celli
Bass
34
35
36
37
38
39
40
41
42
43
44
45
[HAND-copied]

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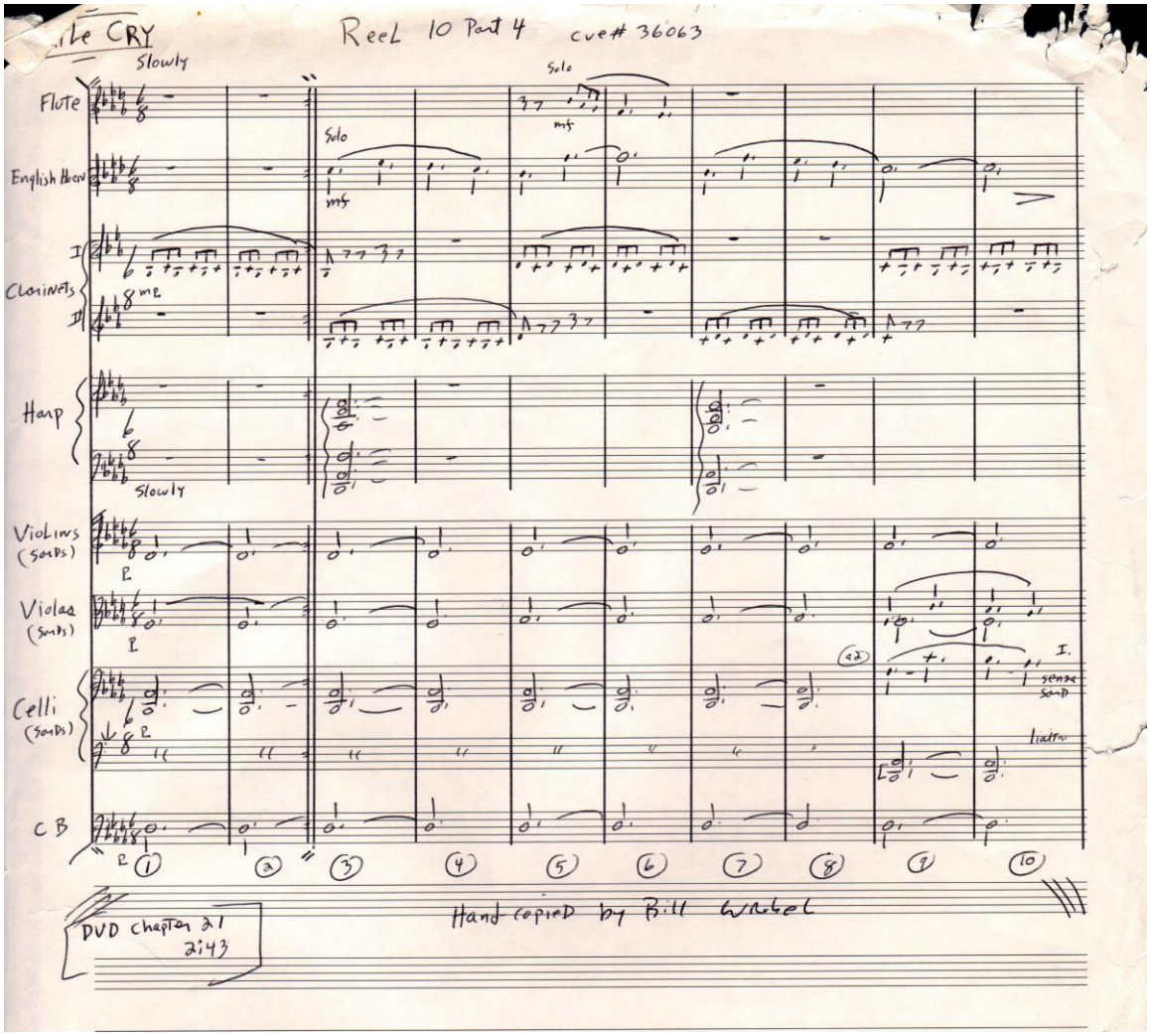
Reel 10/4 [After Dinner] *Slowly* Key signature 5 flats. Dvd location is at the 1 hour 21 minute point.



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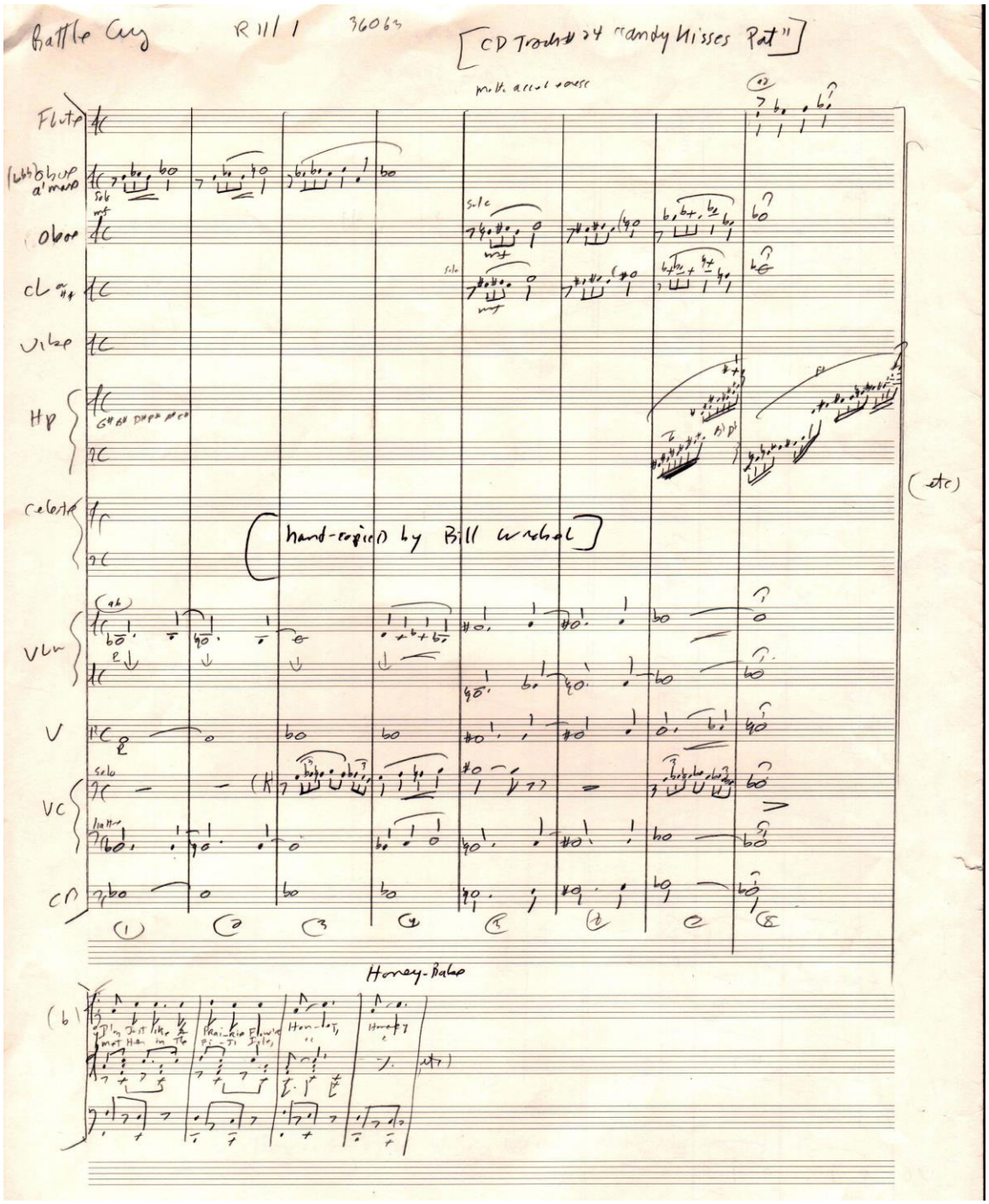
Reel 11/1 cue # 36063 *Tenderly* in C time, 9 pages, 34 bars Track # 24
[Andy Kisses Pat]



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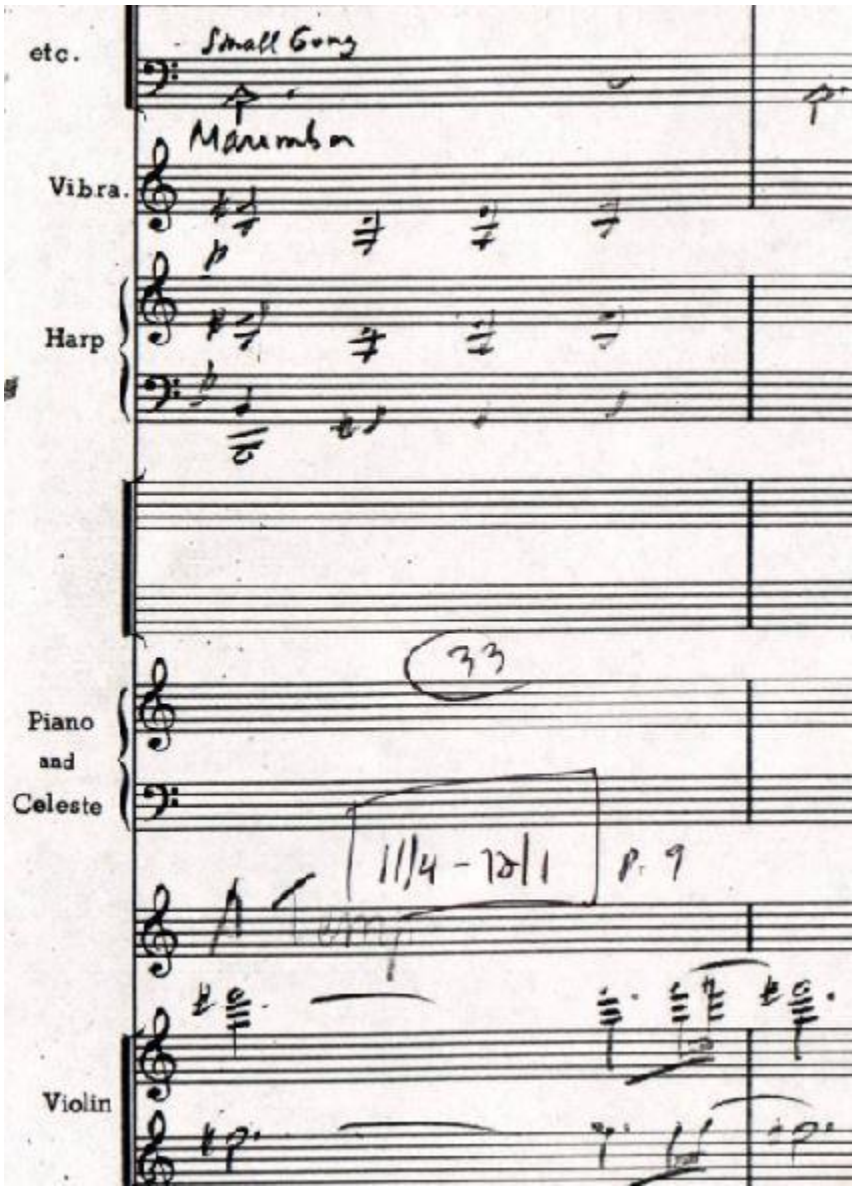
Reel 11/4-12/1 cue # 36066 C time, 24 pages, 94 bars. Part of disc 2 track # 3 2:00 on…



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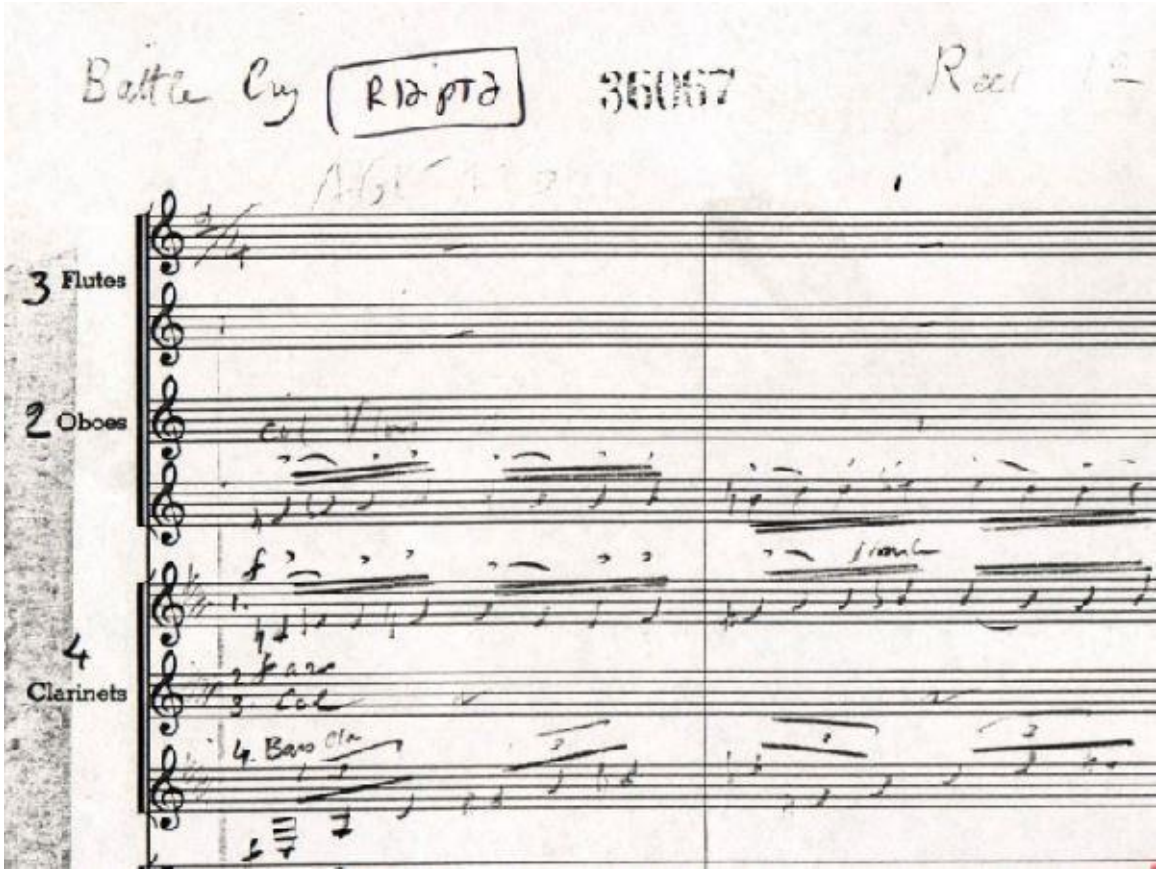
Reel 12/2 *Agitato* in 2/4 time, 24 pages, 93 bars. Disc 2 track # 3 6:24 on.



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Reel 13/1 *Maestoso* in C time, 3 pages, 11 bars Track # 4 (disc two).

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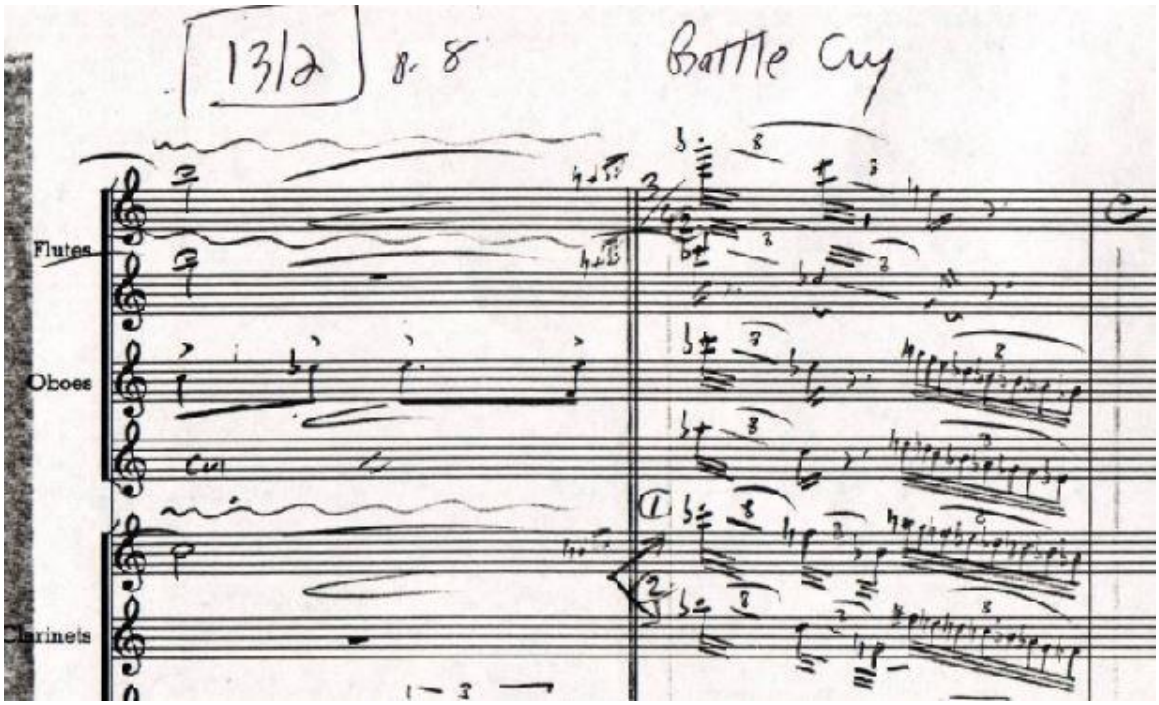
Reel 13/2 cue # 36069 *Molto misterioso* in C time, 20 pages, 76 bars. Track # 5 [Malaria] Bars 30-35 copy from R11/3 Bars 27-32.



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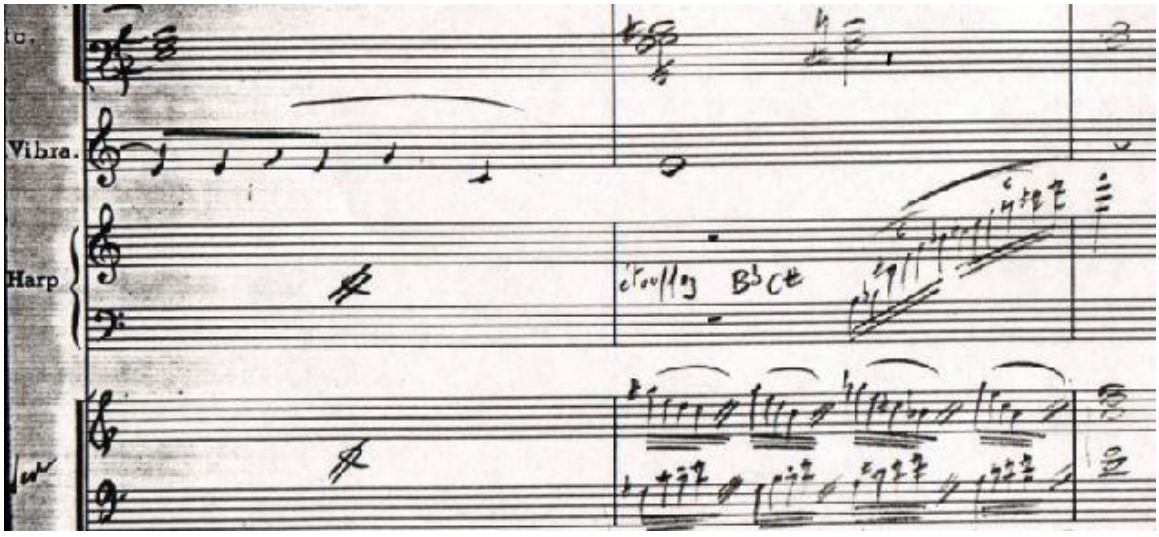
Reel 14/2 [Andy Proposes] cue # 36070 *Slowly* in C time, 6 pages, 24 bars. Dvd location is 1:41:45. CD location is Disc 2, track #7. Bars 5-6 below:



The harp and celeste are bisbigliando on G-A-C-E repeat 32nd notes. Violins I are bowed trem on Line 3 E/G whole notes tied to next several

bars, while violins II are bowed trem *pp* on Line 2 G/Line 3 C whole notes. Violas are bowed trem on Line 1 G/A/Line 2 C/E whole notes. After an 8th rest in Bar 3, the solo cello sounds *mf* small octave A-B-A 8ths up to middle C quarter note down to small octave F quarter note up to (Bar 4) A quarter note and then sounding same A dotted half note up to (Bar 5) Line 1 E to another E 8ths to F to E 8ths to G down to C quarter notes crescendo up to (Bar 6) E whole note. Etc.

****

Reel 15/1 cue # 36071 *Moderato di Marcia molto marcatao* 27 pages, 111 bars. Track # 8 00:00 – 2:18 [10,000 blisters]

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Reel 15/2 cue # 36072 *Molto marcato* in 6/8 time, 21 pages, 82 bars. Track # 8 (disc 2) 3:45 on.

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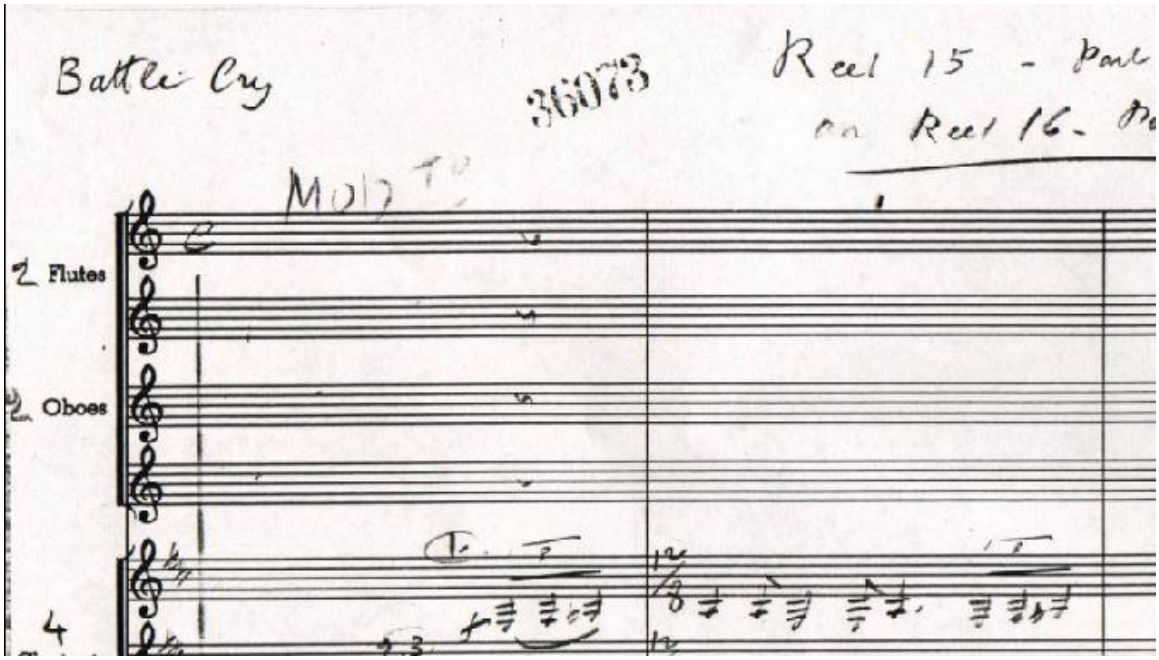
Reel 15/3-16/1 cue # 36073 *Modto* in C, 8 pages, 29 bars, Track # 8 2:19 thru 3:45.



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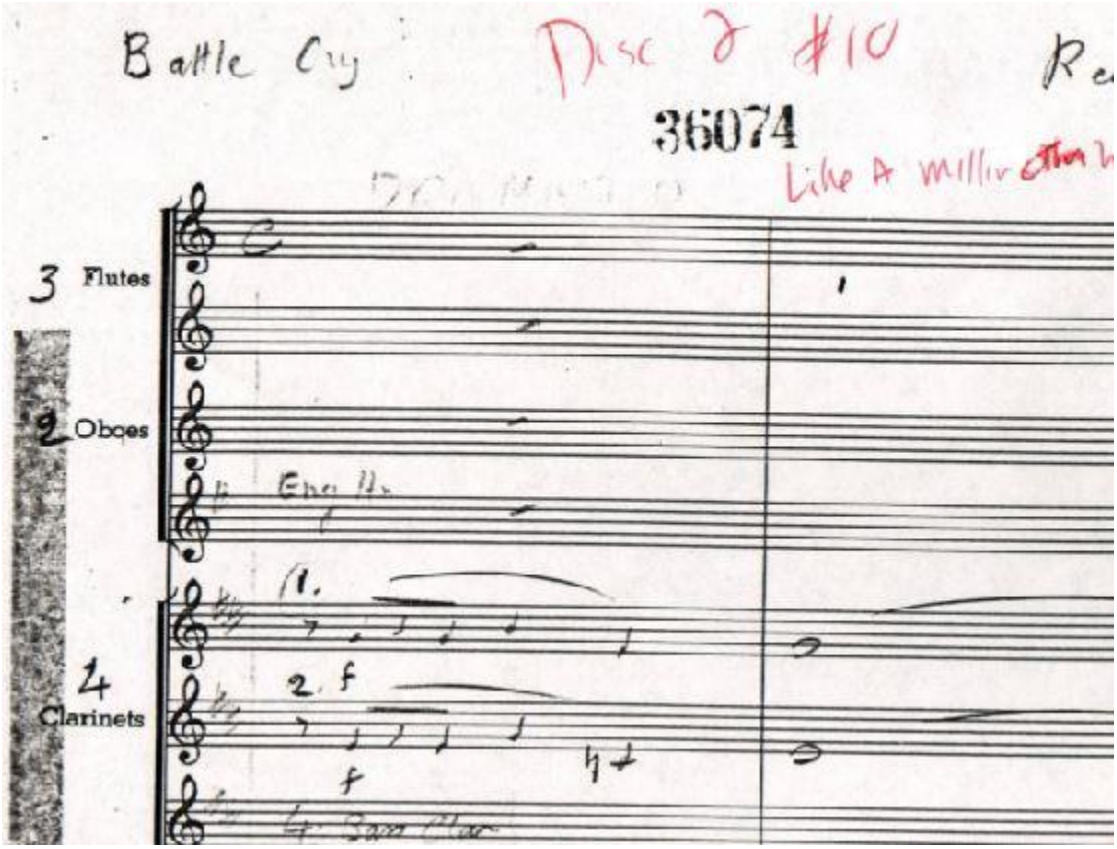
Reel 17/1 [Like a Million Other Women] cue # 36074 *Dramatico* in C, 24 pages, 93 bars Track # 10 (disc 2).

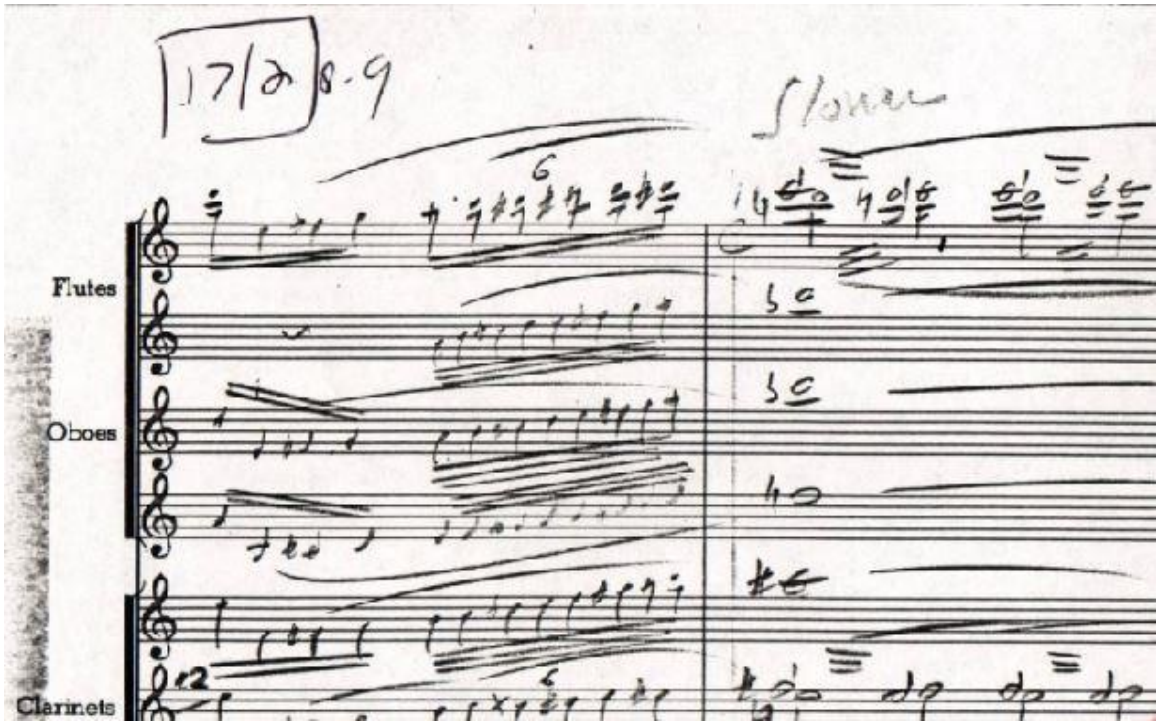


After an initial 8th rest in Bar 1, violins and clarinets sound forte Line 1 D/F up to E/G down to D/F 8ths to F/A quarter notes down to small octave Bb/Line 1 D quarter notes to (Bar 2) D/F whole notes tied to whole notes decrescendo next bar. After a half and quarter rest in Bar 1, violas play forte crescendo small octave Bb quarter note tied to quarter note next bar to B to middle C to B quarter notes, and so on. Horn I also plays as the violas. VC/CB play Great octave A whole note rinforzando-marked tied to next two bars. Fags play small octave A tied whole notes. Etc.

****

Reel 17/2 [Tawara] cue # 36075 *Misterioso* in C, 10 pages, 37 bars. Track # 11 (disc 2). The muffled snare drum sounds *mf* (after an initial 8th rest) two 16ths to "6" sextuplet 16ths figure to four 8ths figure. Repeat next several bars. The piano plays Great octave F/small octave C/Ab/Line 1 D/G

rinforzando whole notes (repeated next bars). Violins I sound *mf* on Line 1 G rinforzando whole note, violins II on Line 1 D, violas on small octave Ab, celli on Great octave F/small octave C, and CB on Great octave F whole note (and repeated next bars). This is the D half-dim 7/11 (added 11th) chord. The gong sounds *p* a whole note in each bar.



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Reel 18/1 *Maestoso* in C time, 7 pages, 27 bars Track # 12

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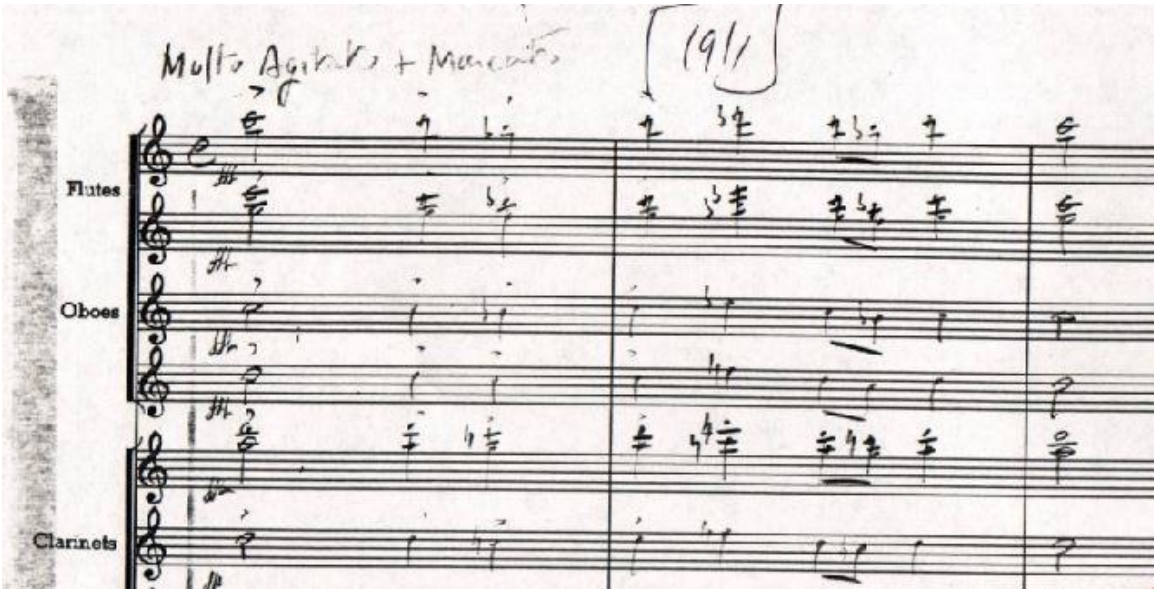
Reel 19/1 [Huxley Gets It] cue # 36077 *Maestoso* in C, 19 pages, 88 bars. Track # 13. Bars 57-58 below:



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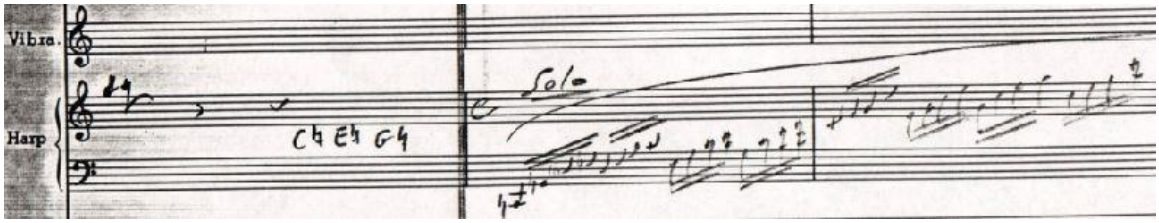
Reel 19/2-20/1 *Todo Marcia* in 2/4 time, 8 pages, 33 bars. Track # 14. End bars harp figures below:



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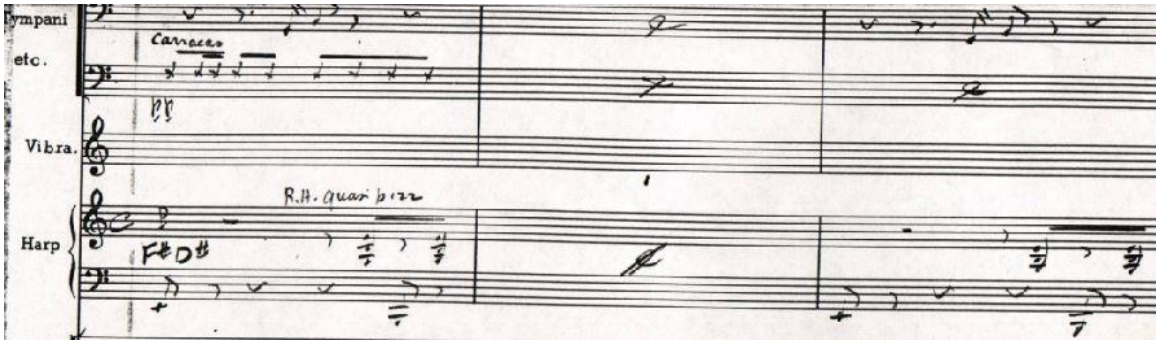
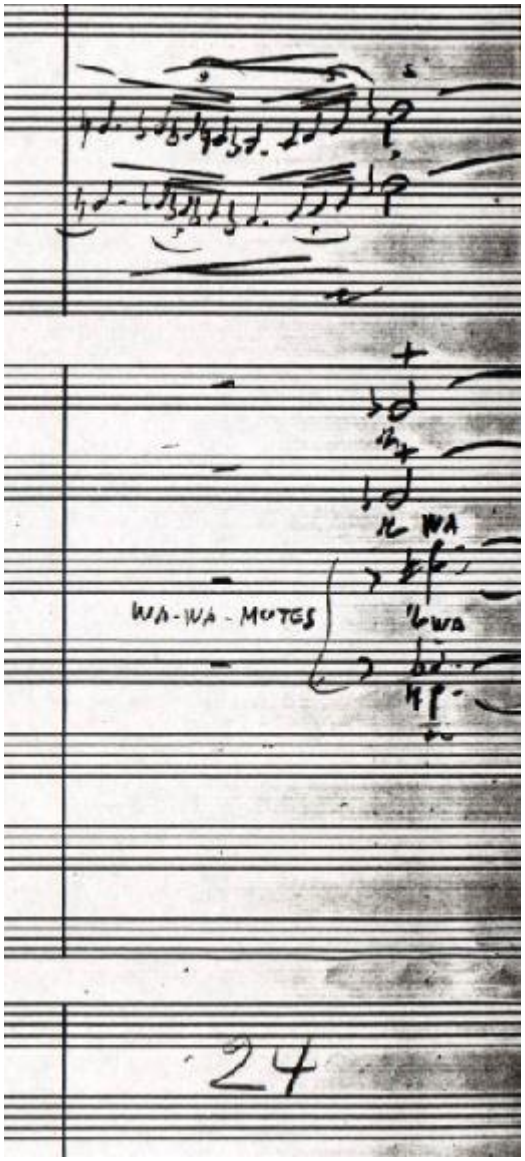
Reel 20 pt 2 [36079], 7 pages, 27 bars. Caracas are highlighted in the beginning of the cue:



Nice special effect shown below of stopped horns and Wa-Wa mutes of the trumpets in Bar 24:



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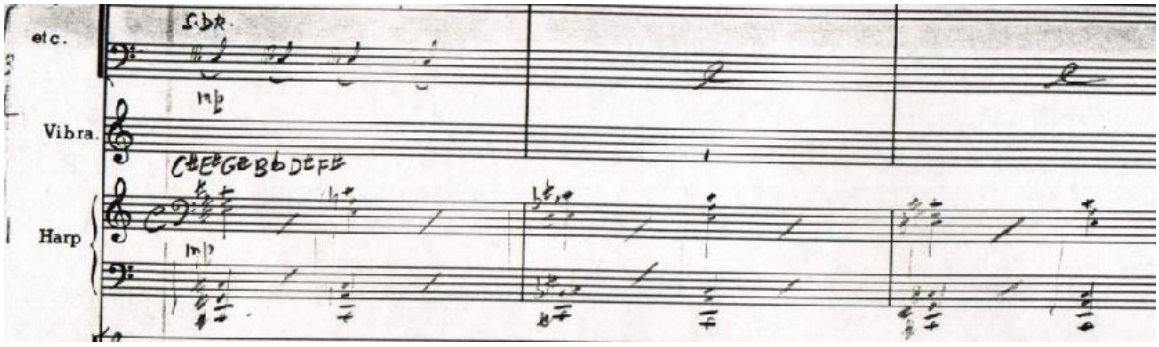
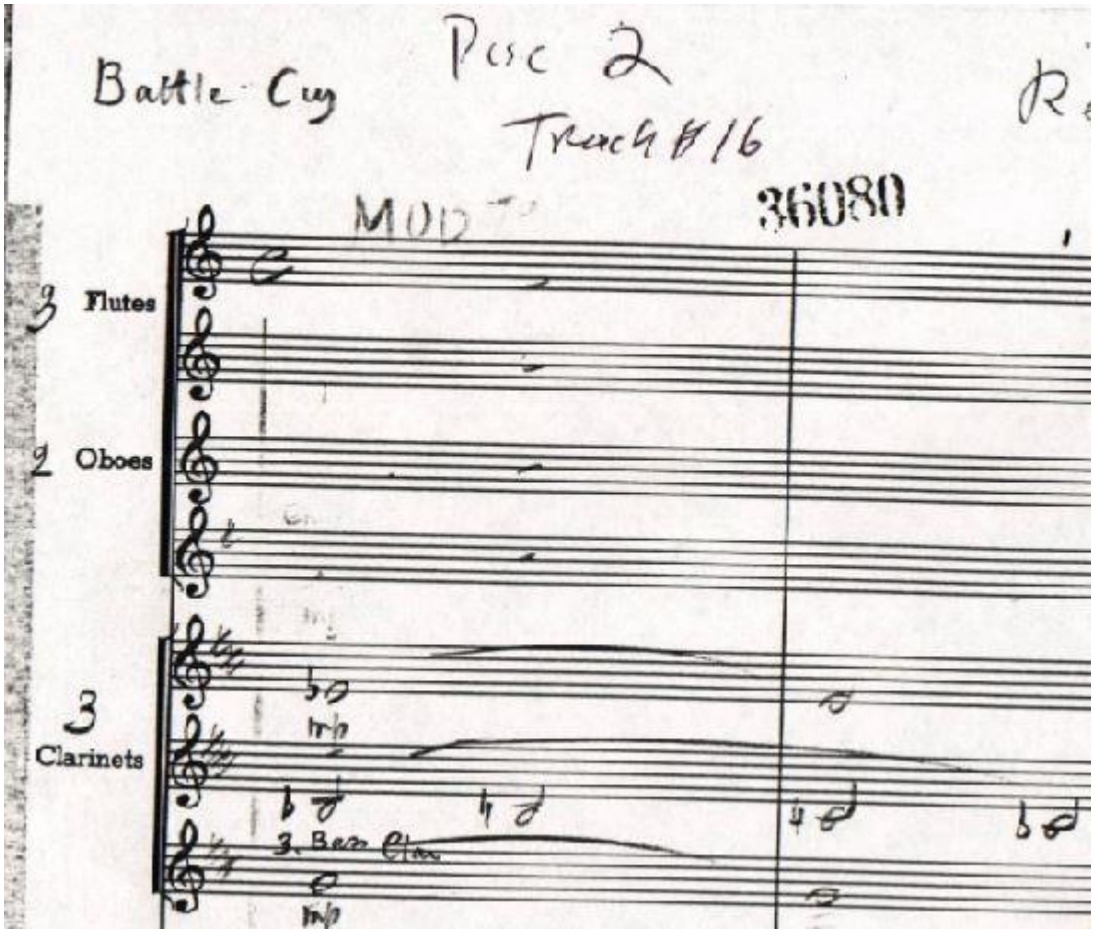
Reel 20/3 *Modto* in C, 32 pages, 136 bars plus 19 bars from R14/2. Track # 16. Bars 58-65 from Bars 1-8 of R10/3, etc. Simple forward-walking beat with the snare drum featured.





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Cue #36083 “Melancholy Rhapsody” (in ink, not in Cutter’s hand)

ETC.

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[End session Friday, October 7, 2016 at 3 pm]
[Revised Tuesday, September 18, 2018 at 10:54 pm]

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